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Cover drawing by Peter de Francia

# Between Mammon and the Muse

THE GROUND between Mammon and the Muse is one of our oldest, and probably more durable, intellectual side-shows. The post-Romantic assumption that writers somehow prove their seriousness and integrity by failing to make money and by despising those who do has, as much strength today as it ever did. Indeed, one might say that it is rather stronger now, if only because there are so many new ways of "selling out". Successful film writers, television playwrights, panel-game performers and highbrow columnists will as often be heard to apologize for what they earn as to boast of it, and envious competitors, hearing of a rival's latest windfall, can still bring their clean hands in a kind of satisfied dismay. It is not just that writing for films or for the telly requires a writer to vulgarize his gifts (though, of course, it often does); the guilt and the contempt derive also from a lingering belief that only second-rate work can possibly command a first-rate fee, that if there is a demand there must be something wrong with what is being supplied.

There are, of course, gritty theorists who would settle the fight once and for all, who insist that the only worthwhile literary performance nowadays is the one who can do cool-eyed business with the media and cooperate unflinchingly with technocrats, but since this is a view most often heard over treble whiskeys on Chelsea patios, it cannot always quite avoid the ring of old-style special pleading. The idea that however cautiously writers may compromise with commerce they will invariably end up looking compromised is still potent and pervasive. Poets and truces can be achieved: the image of Norman Mailer sitting next to Alberto Moravia at Cape Kennedy last week—the pair of them hugging repudiated astronomical, if not quite lunatic, advances—has no doubt been noted with much relish by cultural historians, and there is of course a more voracious, if more cynical and more ludicrously fashion-prone, demand nowadays for new talent than there was when, say, T. S. Eliot trudged off to his bank each morning dreaming of Pound's *Bel Esprit*.

At the last, though, it is generally acknowledged that there is, and perhaps ought to be, an irreconcilable hostility between Art and the kind of Life that merchants and middle-men believe in. The fact remains that a poet can expect to make considerably more money cooking up a selection of someone else's poems than from publishing his own; a novelist, even if he has two or three well-oiled works behind him, will probably earn more from a year's stint reviewing other people's novels than he can expect from his own output over the same twelve months.

It is this situation which worries Richard Findlater in his gloomy report on the average

earning power of the professional author. Although some might argue that the author Mr. Findlater invokes often seems suspiciously unfortunate (he has not even won an Arts Council grant), the general picture is undeniably as sombre as he paints it. The chances of an averagely well-regarded novelist, say, making a living from his novels are negligible without the assistance either of some kind of bonanza—a literary prize, a book club selection—or of extra-mural earnings, from reviewing, lecturing, broadcasting, and so on: earnings which, it should be granted, might not have been available to him had he not won a reputation as a novelist. There seems little hope that the one self-evident solution to the problem (i.e., that more people should buy books) is likely to present itself in the immediate future, and although a measure like the Public Lending Right would clearly make a difference it might not make a very crucial difference to the authors who are most in need—the much-borrowed will tend to be the much-bought.

Complaints that there are too few readers should not, of course, be allowed to obscure the almost-as-sorry truth that there are far too many writers. Mr. Findlater is cautious on this score, pointing to the "common fallibility of critical snobism", but it is surely a

short step from this sort of guardedness to accepting as an author almost anyone who cares to give himself the name. Looking over the annual flood of novels that pour into this office, we snobbishly (I have no doubt that the world could have been well served at least a third of them. Any expression of compassion for the "average author" which does not take at least some notice of this fact is likely to defeat its own purposes. An accurate description of the literary situation at any given time is likely to find serious fault both with the author and his audience, and any responsible literary educator is likely to concern himself with improving both. So perhaps Mr. Findlater is not gloomy enough.

Aside from Mr. Findlater's contribution, this special issue on "Money in Writing" takes the disgruntlement of authors for granted (it is not a topic which has been neglected in this paper in the past) and places its emphasis on such matters as the practicalities of book publishing, the book trade's contribution to the export drive, the market for authors' manuscripts. The three articles that deal with these topics leave one in no doubt that there is money in writing, and a good deal more of it than even the above-average author is ever likely to see.

Both James Price and Sir Eric Roll take a

generally cheerful view of the publishing industry, though neither will bring much comfort to the "imaginative writer". Indeed, Mr. Price's figures for the publication of a routine first novel serve to amplify Mr. Findlater's dark ponderings. And the kind of "rationalized" publishing industry that he envisages may well, as we pointed out in *Commentary* a few weeks ago, leave writers without even the consoling shoulder of a trusted editor. Sir Eric Roll confirms Mr. Price's comments on the spectacular growth of the market for educational books by pointing to the £34m. in foreign exchange earned by book exports in 1967. Presumably a large proportion of the exported material was in the educational category, and thus not helpful to Mr. Findlater's average full-time author. An interesting comparison might be attempted some day between on the one hand, the average literary earnings of those dons and schoolmasters who engage in the preparation of educational books, and on the other, the meagre £500 a year enjoyed by the majority of full-time authors.

Sir Eric goes on to plead for greater government support for the international activities of British publishers. The economic case for such support seems sound, but not everyone will be entirely happy about the emphasis Sir Eric places on the "British book" as "one of the most powerful vehicles for spreading the genius of the language and the ideas and ideals which it expresses". A government aid programme that was too explicitly prompted by propagandist goals of this sort (and it is never simple to distinguish "propaganda" from the truest and best sense of the word) from the other, less lofty, kind) could mean that publishers would be, at any rate potentially, obliged to answer for the usefulness of what they export. One can think of a few work whose "ideas and ideals" might raise some Foreign Office eyebrows.

One can also think of some manuscript "less than 100 years old" which the Board of Trade could be forgiven for rushing out of the country as speedily as possible. Miss Jenny Stratford's article on the manuscript trade reminds us that it has not yet been officially decided that "the rights of living persons to dispose of their own papers should in no case be interfered with". She also points out that the boom in the manuscript market seems to be fading. Developments of both fronts will be watched with interest by those many authors who have been stock-piling work-sheets for a comfortable old age. Here was one area in which writers seemed to have the money men by the nose, extorting huge sums for trifling relics. It could hardly last. And now that means have apparently been found for detecting forgeries, one cannot help wondering how many gull-racker author-poets are spending sleepless nights on their Texas-endowed Shumblers.

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W RITERS, IT HAS been suggested, spend a great deal of their time talking about money, and very little writing about it. Why don't they write about what they find so obsessively interesting? There are several answers to this question, the simplest being that writers, like most people, are interested in what they haven't got, in what many of them feel they are being done out of, and hence in all the suspicious and for the most part not very frank chat about contracts, agents, publishers, paperback rights, film rights and royalties, none of which would make very good material for a novel in any case. Such chat is also an excellent way of avoiding the possibility of having to talk about one's actual work, a subject which very few writers are happy to discuss with their colleagues. (More often than not one has not read the work of one's colleagues, and it is much easier to talk about royalties than about the qualities of a book that one really meant to read and didn't get round to.)

Very few writers have been in the fortunate position of being wealthy enough to indulge in spectacular investments and speculations, and they do not on the whole mix with those who do, or naturally enough they choose not to write about what they do not know about, and they have the grace to recognize that their own financial anxieties and their own sense of professional victimization are not perhaps subjects of universal interest. But this is only one answer to the question, and not a very satisfactory one, for it begs the question: why do writers write about money, but only in certain contexts? There are gaps, that have been filled in or bravely confronted only by the odd exception, like Balzac, who in *Le Père Goriot* devoted a whole novel to an elaborate financial transaction; but there are also certain themes that recur again and again, particularly in nineteenth-century fiction.

Certain novelists, far from having neglected the subject of money, have been obsessed by the morality of wealth: they have not understood it

# Money as a subject for the novelist

MARGARET DRABBLE

Author of "The Waterfall" and other novels

—and who, since the rise of capitalism and the Industrial Revolution, can hope to understand it?—but like Ruskin, they have worried about it, they have tried to understand it, they have tried to relate the individual man in the skeletal economic man whom Ruskin describes, and if they have failed with them, they may, by now, have opted out, having recognized that international finance and balances of payments are so far removed from any traditional morality that they simply cannot be dealt with in human terms; but they did try.

For novelists again, like most people, are moralists, whether they like it or not, and they have to write from an attitude. They do not have an attitude to the International Mon-

etary Fund. Traditional, they have not found themselves at a loss; in the Middle Ages poets knew what they thought about usury; in the sixteenth century Ben Jonson knew what he thought about merchants and wealth and luxury. The miser has been a familiar figure in imaginative writing, because he can be simply disapproved, from Volpone to more recent examples like Falder Gravel, Silas Marner, the old book dealer in *Riverman Steps*, and that young beginner in Ivy Compton-Burnett's *A Family and a Fortune*.

Extreme poverty again has always seemed a simple issue, and many writers have evoked in detail and with profound sympathy the experiences of the grossly underprivileged: Mrs. Gaskell and Dickens made their

passionate statements on behalf of the industrial poor, and George Moore in *Esther Waters* gives a harrowing account of his heroine's attempt to bring up her illegitimate son. Her financial situation is the centre of the book: we learn exactly how much it would cost her to keep the child, to farm it out, to take a post as wet nurse, to return to domestic service. Money is the subject, as it is in much of George Orwell, whose hero Gordon Comstock has to make equally painful decisions about cigarettes, marriage and contraceptives. But in these two books one is also aware, obviously, that the writer's concern is not restricted in the particular case which he is using as a lever for sympathy: he is writing about society, about the depression, about

the working classes whose only alliance is through gambling, there was no other way of living. The frightening foundations of a modest competency became, for the first time, alarmingly apparent; though not, perhaps, to all, for we still find as late as E. M. Forster in *Howards End* is somehow morally inferior (though of course endowed with superior energy, will power, &c.) to the cultured Schlegels, whose modest competency is thought to be pure in source and use. The figure of the energetic businessman was a new one on the scene, and writers were, predictably, half shocked and half admiring. Writers were gentlemen, they allied themselves with gentlemen and were read by gentlemen, they did not make fortunes and many of them did not even bother to make a row about royalties.

One of the most interesting confrontations between the old world and the new, the world of Jane Austen and Brummels, is in Mrs. Gaskell's *North and South*, which, with all its weaknesses and narrative infelicities, is a courageous attack on the whole problem of the morality of wealth. Margaret, the beautiful and cultured and impoverished heroine, is a vicar's daughter, and at the beginning of the novel we find her declaring to her mother "I don't like shabby people. I think we are far better off, knowing only

the Property Room which provides all the raw material. But writers seem to have lost their moral hold of such subjects: perhaps wild speculation has become so much a part of life that it has become respectable, as usury did in its day. Perhaps novelists have simply abandoned the attempt to make sense out of economics, and have turned their backs on the whole problem, content to survive and demand higher personal pay. Part of the avant-garde now takes the line that money can easily be abolished, and that we would all get on well enough without it—n line that doesn't show evidence of much hard thought, though one can easily see how, in desperation, people arrive at such conclusions.

Or perhaps, yet again, we are all doing so nicely in our own way, in our affluent society, that we really couldn't care less about the threats of the economists, and are content to write little personal novels about this and that: it would be hard to write a novel about something so evidently insubstantial and undramatic as the national debt. We don't see it, we don't touch it, we don't smell it, so where is it? Nobody knows but the bankers and the economists, and they don't write novels about it. I am sure that in years to come critics will be able to look back on the writing of the past twenty years and detect the signs of the borrowed-living malaise, but they won't find many direct

## Coming Back

Finer and clearer than the mountain air  
Or the whelving New Mexican sun.  
You went in the back of my mind like a cry from another street,  
Something moribund and breathless. Night moves  
With the murky taste of summer. Turn and sleep.  
Your eyes change in the firelight. You have changed.

Love, the weather has turned, the skylarks are back  
And I wake in your scattered hair sensing rain  
Where the trees arch over our bed.  
Their thin leaves rustle your name.

J. ALL TREX

cottagers and labourers, and people without pretence". Her mother protests that her tastes are too fastidious, and she retorts: "No, I call mine a very comprehensive taste: I like all people whose occupations have to do with land: I like soldiers and sailors, and the three learned professions, as they call them. I'm sure you don't want me to admire butchers and bakers and candlestick makers, do you, mamma?" This is pure Jane Austen, though she, in her more secure situation, would not have needed to put it so crudely: Margaret is on the defensive, in a shaking society. And, during the course of the novel, she is transported to the north, into a manufacturing town, and brought face to face with industrial poverty and starvation, with the strikers and the harsh manners and morality of the factory owners.

Mrs. Gaskell does not shirk poverty simply as a lever for sympathy, she genuinely tries to understand both the strikers and the possible virtues of a morality which believes in buying cheap and selling dear, and the hook ends with the marriage of Margaret to the factory owner, who has reformed slightly, under her influence, and appears to be about to embark on a career of paternal socialism, manifested in such efforts as building a fourteen for his workmen. This is clearly an attempt to reconcile the two sides—the north and the south, the cultured and the profiteering, the irreconcilable workman and his employer. It was a brave attempt, but in spite of one novelist's private resolution the war continued to rage, and writers continued to find it extremely difficult to forgive or to understand the economic facts of wealth.

And they still find it difficult. Who, nowadays, embarks on writing a novel about trade disputes and industrial relations, though the subjects may be? There may be some, but I haven't read them. Nor do writers tackle issues which would seem to be even more accessible: why, for instance, doesn't somebody write a book about the office building racket in London, as Zola wrote one about the scandalous specula-

descriptions of it: nothing like the evidence of profound and conscious anxiety that runs through the nineteenth-century novel.

It could be argued, of course, that modern technological and industrial society, and the welfare state, with its aim of a modest competence for all, has gone so far in fulfilling the aims of writers like Ruskin that money has ceased to be a subject of particular interest: as we are no longer confronted by glaring inequalities of wealth, or by spectacular hardships, so we have lost interest in the means of survival. Like Jane Austen, we assume we shall live quite comfortably. But this I believe to be false: glaring inequalities of wealth are as present as they ever were. Ruskin wrote: "Men nearly always speak and write as if riches were absolute, and it were possible, by following certain scientific precepts, for everybody to be rich. Whereas riches are a power like that of electricity, acting only through inequalities or negations of itself. The force of the guinea you have in your pocket depends wholly on the default of a guinea in your neighbour's pocket." And although this has been proved to be economically unsound, it is none the less spiritually sound, for nobody wants what everyone can have: the rich aim to get richer to order to be richer. It is an end in itself: the having more than other people.

Very few writers have explored this particular human characteristic, though they have written a great deal about the corruptions of wealth, in its effects on personal relationships, arranged marriages, and so forth: the wealthy heiress is a common figure, and the exploitations she suffers and inflicts have been thoroughly documented, in Dickens, in Henry James, in Elizabeth Bowen's *Eva Trout*. But few novelists have tackled, especially the subject of greed, though it is surely, even in an affluent society, a perennial motive. Perhaps it is too much to ask a writer who has made a lot of money to explain what drives him to it, and maybe the answers to his question are so obvious to most people that it isn't worth asking. There may be a natural human

At the end of the book Mr. Prohack, having been shown round his son's yacht—"I've got to spend a bit of money uneconomically, and there's nothing like a yacht for doing it... these thirty men on board might be doing some useful productive work, fishing or merchant marining. They're otherwise engaged. They're spending a pleasant wasteful month over our lunch and tea. That's what I enjoy. It makes me smile to myself when I wake up in the middle of the night."—decides to turn his back on such useless expenditure, and takes over a paper-mill, saying "I'll die producing".

Mr. Prohack really is a very curious book: on one level it is a thoroughly immoral good-luck story, self-indulgent and corrupt, dwelling lovingly on the details of Turkish baths and dinner at Claridge's, and yet there is nothing self-indulgent about the quality of the observation in it. Nor are we allowed to forget the state of the country outside: in fact, one of Bennett's main points is that the more people talk about depression and strikes and national poverty, the more people seem to be spending more money in outrageously expensive hotels. And whatever else it is, it's a remarkably honest book about the sources and uses of riches. Not many of those who make it write so objectively about their own yacht, or remember so well how they managed to do without such necessities.

A desire to forget origins may be as much a twentieth-century as a nineteenth-century preoccupation: if it weren't so, we might hear more about the moral implications of the possession of riches from those who could afford to tell. As it is, these days, most such "fortunate" writers leave the country. We still await a novel along the virtues of evading the taxation of the country, that has made its writer rich. It is hard to guess at the strange mixture of triumph, bravado and unease that made Bennett confess himself: and it would be instructive to read a novel today who could do the same.

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# The invasion in documents

ROBERT LITTELL (Editor): *The Czech Black Book*. 302pp. Pall Mall. £2 18s.

On August 28, 1968, the day after the communiqué of the Moscow negotiations was issued, the Institute of History of the Czechoslovak Academy of Sciences issued a defiant statement:

We continue to reject the conditions of the *diktat*, accepted under unheated pressure, and in particular the cynical phrases of the Moscow communiqué. We stand, without reservation, behind the policy line adopted in January, 1968... Just as in the past seven days we along with all the people decided on our attitudes independently and in accord with the conditions we faced we intend in the future as well to maintain our own independent thinking and initiative.

This good intention was carried out by the production of this book, originally issued in Czechoslovakia in the autumn of 1968 under the title *Severu Prahy Dva*. It is a documentary record of events from August 20 to August 27, 1968—the first and most critical week of the invasion by the five Warsaw Pact powers. It quickly became known as the "Black Book", both because of its colour, and also because it was vaguely considered to be a reply to the Soviet White Paper on events in Czechoslovakia, which was issued at about the same time. Actually it is not related in the White Paper, which was an attempt to prove the existence of "counter-revolution" in Czechoslovakia. The *Black Book* is a factual record of events, not a political thesis. It includes not only Czech but also Soviet statements, leaflets, &c.

Even straight factual records, of course, can never be perfectly neutral, especially when they touch on a subject which is officially taboo. Since April of this year the authors of this book have been under heavy verbal attack from Dr. Husak and others for producing what is considered to be an anti-Soviet provocation. In May the weekly paper *Pravda*, organ of the Czechoslovak

Communist Party's bureau for the Czech lands, published an article on "The Black Background of the Black Book". The Academy of Sciences has shown some spirit in standing up to such onslaughts, perhaps in part because of a quiet confidence in the book which they produced. The *Black Book* has suffered somewhat on its journey from Prague to London via Praeger Books in New York. Although the Czechoslovak Academy of Sciences, has the copyright in the work, Praeger and Pall Mall understandably did not ask permission of the Academy before publishing their edition. [At least one Continental publisher was in fact dissuaded from publishing the book by the Czechoslovak Academy of Sciences.]

About one quarter of the original has been cut from this edition—in order, Mr. Littell states in his introduction, to keep out material that was repetitious or available elsewhere. The propriety of making such cuts without the permission of the authors in a book that is in any case pirated is open to question; and some of the editor's remarks in his introduction do not give one much confidence in his judgment. At the very least this seems to be a rather high-handed way of treating a valuable historical document; and since the price of the English edition is high, the cuts can hardly be justified on the grounds that they were necessary to lower the price of the product. The omission of photographs from this edition is most understandable, as the very interesting illustrations in the Czech edition would not have reproduced very well. The translation itself, which is anonymous, is in places rather heavy and unidiomatic.

But if the *Black Book* has not travelled as well as it might have, it is still a magnificent document. It reveals a great deal that was previously unknown, or the subject of rumour. This applies particularly to the actions of collaborators before, during, and after the invasion. Blak, Salgovic, Sulek, and all the others, may have been officially reinstated since April of this year, but the record of their

actions is contained in this book and most Czechs and Slovaks are aware of that record.

The evidence presented in the *Black Book* confirms the thesis that the Czechoslovak leaders were uncertain about how to react to the invasion, taking some hours on the night of August 20-21 to issue any statement. The subsequent defeat by the Czechoslovaks of the Russian attempt to impose an abjectly collaborationist government is described, but where the *Black Book's* account of the political manoeuvrings of the first days excels is in its material on the actions of the legal government and National Assembly.

Here the Academy of Sciences has done its research particularly well, and the documents as presented indicate a deep disagreement between the Presidium of the National Assembly and President Svoboda about whether or not the latter should go to Moscow to negotiate with the Russians. In the end of course, on August 23, President Svoboda did set off on a journey which many Czechs still regard as having been a mistake. President Svoboda's whole role, indeed, was clearly far more controversial than appeared to the outside world. On August 22 he opposed the dispatch of a resolution to the United Nations. From the very start of the invasion he used in public the bromide language which was officially sanctified after the Moscow talks of August 23-26. In a speech on August 21 he mentioned none of the invading countries by name, and he referred, not to an invasion, but to a "complicated situation".

Gustav Husak and Lubomir Strougal, now so powerful in the Czechoslovak Communist Party, emerge from these pages as trusted and loyal party members. Strougal, indeed, put his name to a statement that "our people resolutely reject the occupation as illegal, unconstitutional, and groundless and demand the departure of the occupation armies". But, despite the issue of such statements by those Czechoslovak leaders who were still at

liberty, there was a surprising lack of leadership of the civilian type. Many government and party organs advised against protest strikes, but they were not very constructive even in hinting at alternatives. It is remarkable that the Russian train carrying the mining equipment, which was left at Lysa nad Labem, time on time magazine. In this collection of his dispatches to periodicals, American and British, like *Railway Worker* is quoted as saying that the train "should have been stopped at Cerna", and certainly *New Republic*, he has courageously is a typical case where the press selected pieces which seemed more of the leadership in a very complex and more prophetic at the set of dilemmas hampered the time they were first published than his resistance from achieving most of them do today.

Indeed, as a prophet, Mr. Kopkind has a very low batting average. His dramatic success was spotting the weaknesses of Mr. Abe Fortas before they became part of the public domain. However, several other of his reprinted pieces reflect that division of mind which is now afflicting the American Left. He has to mention, although he cannot pretend to discuss, the rise of anti-Semitism among the more militant Blacks. He has to discuss the alienation of the more militant Blacks from their quondam white allies. And it is obvious that his heart is with the Blacks, but his head is still, to some degree, with the whites. He does not preach, in the pieces he has reprinted here, the possibilities and promises of guerrilla warfare in cities like Newark. Perhaps he has reflected on the fact that all of these outbursts are always paid for by the Blacks and not by the whites, and has accepted the lesson of Damier's famous picture "Le Massacre de la Rue Transnonain".

But as evidence of the emotional and intellectual confusion of the American Left, this book is of very considerable value. True, Mr. Kopkind cannot for a moment compare with Mr. I. F. Stone as a commentator on the sins, mendacities, and follies of the American Establishment, conservative and liberal. For one thing, he lacks what is one of Mr. Stone's great assets, a good memory of the not very remote past of American revolutionary and quasi-revolutionary politics. For example, Mr. Kopkind refers in a "smear"

ANDREW KOPKIND: *America: The Mixed Curse*. 300pp. Penguin. 7s. 6d.

Mr. Kopkind is a very energetic and, in some ways, talented young journalist who has steadily moved to the left from his days spent in serving as a time magazine. In this collection of his dispatches to periodicals, American and British, like *Railway Worker* is quoted as saying that the train "should have been stopped at Cerna", and certainly *New Republic*, he has courageously is a typical case where the press selected pieces which seemed more of the leadership in a very complex and more prophetic at the set of dilemmas hampered the time they were first published than his resistance from achieving most of them do today.

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## Continental views

A. N. J. OEN HOLLANDER and SIGMUND SKARO (Editors): *American Civilization: An Introduction*. 523pp. Longmans. £2 10s.

It is a sign of the overwhelming importance of the United States, even when its prestige is at a low level, that the European Association for American Studies is publishing this extremely interesting symposium on the character of American civilization. Its Dutch and Norwegian editors know the United States very well, and the symposium is admirably planned. None of the contributors is worse than mediocre and some of them are very brilliant performances indeed.

There are, of course, inherent difficulties, not all of which have been surmounted. The contributors seem to have different views about the level of sophistication in the readers they are aiming at. Sometimes they comment on aspects of American life in a fashion designed for readers already knowing quite a lot about the United States. At others, they are aiming at a fresher college audience and are simple and dogmatic in a way that may irritate more sophisticated readers.

Thus, André Tuno is appealing to a far more sophisticated audience than is his countryman, Jean Milly, in his panorama of the American cinema. Professor Struamann on literature is, perhaps necessarily, reduced to listing far too many names and to having to utter too many multitudinous judgments on the merits of figures in American literature. In other cases, there are breaks in communication. For example, Continental readers, and indeed British readers, may imagine that there are next to no private tongue public schools in the United States. The smug "prep" schools like Groton and Saint Paul's are not as important as Eton and Saint Paul's or perhaps as Henri IV and the Collège Stanislas, but they are important all the same; and there is no mention at all of those very curious American institutions, the military schools that have been unkindly—and unjustly—described as reform schools in which the parents of the inmates pay fees.

Other complicated social structures in America are dealt with in too simplified a fashion. For example, Professor Spinal of the University of Florence does not seem to have escaped from the Italian religious ambience quite completely enough. Apart from minor errors in the history of Mormonism, there are more serious errors. It was, in fact, the Quaker Catholic immigrants who were regarded as the secular arm of the Holy Alliance and produced the first great anti-Catholic movements. And it is perhaps symptomatic that Professor Spinal keeps on calling the late Cardinal Gibbons, Cardinal Gibbons. That eminent churchman used to give as an example of the limitations of the infallibility of the Pope the fact that never on his visits to America he was "ever" given the proper name by any incumbent of the Holy See.

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## Faded prophecies

campaign against Henry Wallace's third—or fourth—party in 1948. But the smear was simply the assertion that this party, whatever Mr. Wallace may have planned it to be, was controlled by fellow-travellers and by communists. At that time Mr. Kopkind was at school, but it would not be beyond his powers of research to investigate the history of that movement, and he might ask himself the question whether it is a smear to assert something that few adults who lived at the moment can doubt was the truth.

He describes the descent on "liberalized" Prague of American "hoteliers, bankers, and insurance representatives" in a rather silly way. The spoils of "liberalized" Czechoslovakia were not very great if this is all that Mr. Kopkind can find to say. Some of the reporting pieces are of real value, for example the account of the conviction of the army conscientious objector, Captain Levy. Mr. Kopkind does not value the more visible forms of American liberalism. He did not think much of the campaign of Senator Eugene McCarthy, whose importance he did not foresee (being in that like a good many people, but not like all the observers of the American political scene). He does make comprehensible the great drawing power of Senator Robert Kennedy, and the appeal of Robert Kennedy was much underestimated by most observers of the campaign of 1968. And of course it would be excessively harsh to tie Mr. Kopkind down to what he thought of Mr. Clark Clifford when that eminent lawyer was made Secretary of Defense in succession of Mr. McNamara. No one who knows America well will fail to be entertained and at times illuminated by these courageously reprinted pieces.

Of more permanent value is the account of Mr. Kopkind's service on *Time* magazine, which was spent mainly on the Pacific coast. The *Time* style written at the orders of Henry Luce has seldom been better described or its limitations made more visible. But the view that a *Time* correspondent abroad is next in importance to the American ambassador is an illusion that other newspapers have encouraged in their staff in the not very remote past.

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Continental readers, and indeed British readers, may imagine that there are next to no private tongue public schools in the United States. The smug "prep" schools like Groton and Saint Paul's are not as important as Eton and Saint Paul's or perhaps as Henri IV and the Collège Stanislas, but they are important all the same; and there is no mention at all of those very curious American institutions, the military schools that have been unkindly—and unjustly—described as reform schools in which the parents of the inmates pay fees.

Other complicated social structures in America are dealt with in too simplified a fashion. For example,



# Caribbean cataclysm

GORDON THOMAS and MAX MORRIS: *The Day the World Ended*. 308pp. Souvenir Press. 35s.

In May, 1902, the town of St. Pierre, Martinique, together with all but a handful of its 30,000 inhabitants was annihilated by a volcanic disaster unparalleled in human history. The loss of life in St. Pierre and the surrounding area was comparatively small, the population having evacuated the city prior to the eruptions. It needed the ingenuity of civilized man to outdo this holocaust in Nagasaki and Hiroshima.

The eruption of a volcano is written down by insurance brokers as "an act of God". But the loss of life caused by the explosion of Mount Pelée, beneath whose 4,000ft. peak St. Pierre so snugly lay, was due entirely to the inaction of man. At the same time in the British Windward Islands of St. Vincent, the Soufrière volcano became active, though not out so violent a scale. The loss of life in St. Vincent was small and help was immediately forthcoming, because the conditions did not exist to minimize the danger. In Martinique the pressing affairs of man caused all warnings of nature.

An election was due to take place in which the white establishment controlling the inappropriately named Progressive Party was for the first time being seriously challenged by the coloured Radical Party. Louis Martin Montet, the Governor, had been in the island only seven months and was wholeheartedly behind the Progressive Party, whose compromise candidate Ferdinand Clère was a man of good, if not powerful, will. The leader of the Radicals was Senator Amédée Knight, a black businessman who was determined to make electoral capital by stressing the danger of the volcano as the Progressives minimized it. The only mutually justified politician was Fer-

nand Clère, who realized the danger and fought for evacuation. The forces against him were too strong. Andréus Hurard, the editor of the only newspaper, put out a stream of Progressive lies. The local authorities, the police, the military, the so-called scientific experts were combined to prevent their spreading alarm and dependency throughout Martinique.

Only the American consul realized the danger as fully as Ferdinand Clère, but his efforts to contact Theodore Roosevelt to put pressure on the French Government were frustrated by broken cables. The Roman Catholic priesthood, the only force strong enough to challenge the Governor and the Progressives, led the people in prayer but did nothing to save them by use of the brains which God had given them. The Viceroy-General was more interested in getting the Church's share of relief money, unaware that it was only 5,000 francs.

This storm in a Caribbean teacup was very small. The Governor had only to announce a postponement of the elections until the volcanic emergency was over in order to save St. Pierre. But the eruption of Mount Pelée was unique in the experience of scientists. Though the volcano had been active for three weeks, everyone was thinking in terms of lava flow, and the contours of the ground were such that St. Pierre would be immune. Instead Mount Pelée literally blew its top in a way unknown to previous observers.

It is easy to be wise after the event. The retrospect of the Titanic disaster reveals an appalling hubris: the overweening belief that man is master of the universe, the paralysis of self-doubt in the face of the disaster. The vulnerability of Martinique was due to the overriding fear of the white masters that they would be overwhelmed by their black challenges. In South Africa or Rhodesia, threatened with a natural

calamity, the same thing could happen today.

Religiously, the disaster of St. Pierre poses, in fact the same problem which Thornton Wilder posed in fiction with *The Bridge of San Luis Rey*. It has some interesting facets: in the prison of St. Pierre was Auguste Ciparis, a young Negro condemned to death for the murder of a white woman. He saw his gibbet being constructed through his grille. He prayed that he would be spared, and the gibbet was shattered by a volcanic quake. The Governor decided to pardon him, as an electoral move.

But he was confined in prison during the eruption and only survived after being buried for three days in volcanic ash. He lived for another twenty-seven years, which he spent in the Barram and Bailey Circus in the replica of his cell. A cobbler who loved animals was almost eaten

alive by desperate rats but finally, hiding in the cellar of his house, he survived the fate which overcame the woman on the ground floor whom he allowed to stay there because she had a bird in a cage. The woman and the bird were roasted.

*The Day the World Ended* has already sold three million copies in paperback in North America. Its jacket creates an impression of illiteracy with the subtitle: "The destruction of St. Pierre and all its 30,000 inhabitants". The text is not so depressing, despite "dysentery" and "hordes" spelled as "hoards".

Mr. Thomas and Mr. Morgan-Witts have used the same technique as Walter Lord in his story of the Titanic disaster, *A Night to Remember*: quick cross-cutting of eye-witness experience. At times they cheat by describing what people felt or thought: the subject is sufficiently

sensational to make this unnecessary. The days leading up to the disaster were frightening enough with their invasions of the creatures: the stinging ants, the centipedes, the fer-de-lance, the ravenous cats. With all the pickings for British collectors, it seems rather odd to add the moribund citizens of St. Pierre. Which, no, one wonders, searching for those who attempt to live by writing books. Injustice collecting in this vain in a non-Creole French dictionary? Grand? Small? Childish?

The illustrations, to the best as might be expected, of indolence. But what should have been provided in order to make the tragedy easily intelligible for a full map, preferably on the papers, showing the relation of St. Pierre and Mont Pelée to Fort France. Considering the vaunted facts, bus conductors and the blue-collar class; editors; but—so the seductive image holds—writers should be free souls, outside the system, receiving manna in the shape of royalties, advances and percentages of subsidiary rights.

Wages are regular: there is no limit of regularity about the bingo rewards of authorship, and even the nominally bi-annual statements made by publishers have been known to zig-zag around the calendar. Wages are governed by national agreements, debated by public boards, decided by Ministers: the authors of books, free from base collective restrictions and political interference, are at liberty to hit the jackpot with no more penalties than the taxman can provide and the accountant can annul, or to starve without so much as a go-slow, a walk-out, or a question in the House.

For many writers, of course, the making of books is something done on the side, a private fringe-benefit in the margin of some more financially dependable avocation. They follow Byron's advice, "never trust entirely to authorship", and these literary moonlighters have included some of the best writers of the day. But it is the people who do trust entirely to authorship who are my main concern, those primary authors (as I called them in a 1966 pamphlet on *The Book of Writers*) who depend for a living on their books; and if you consider them as wage-earners their economic disadvantages—and their opportunities for injustice—collecting—are glaringly apparent.

In their trade, working-hours are unlimited: no overtime is paid once they pass the fortieth hour (for some the week's halfway mark). There is no annual adjustment to meet the rise in the cost of living; no pension or

allowance to Dr. Edmund Bergler, summing up twenty years of psychoanalytical practice in the United States, the writer's choice of his profession is a prime example of his self-chosen role as an injustice collector. If that supposition is likely to dismiss the idea out of hand there are still rich emotional pickings for British collectors, despite the outcrop of grants and prizes of some £10,000 in the past five years, and especially for those who attempt to live by writing books. Injustice collecting in this field promises to be a growth industry in the 1970s.

To consider the writer as wage-earner in this light is a useful exercise, although the term is one that most authors would reject as being both inaccurate and demeaning, for reasons that—despite their apparent obviousness—are worth a brief recapitulation. Wages are for all pairs of hands, but conductors and the blue-collar class; editors; but—so the seductive image holds—writers should be free souls, outside the system, receiving manna in the shape of royalties, advances and percentages of subsidiary rights.

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statistics in 1966. Yet in the absence of the "national survey into the economics and psychology of authorship" which the T.L.S. proposed nineteen months ago, the best available evidence about the rewards of authorship is still provided by that survey, which indicated that, for instance, although two-thirds of the primary authors responding to its questionnaire had published four or more books, only half had averaged £10 a week in the two-year period under examination. It still appears to me to be true that, in spite of some changes in national attitude and some increase in the price of books, as I wrote then: "if Britain's authors had to depend for a living on their books alone, most of them would be living on National Assistance", or—as I may now add—on the more prestigious (though, to the editor of this journal, more contentious) doles handed out by the Arts Council. As Professor Roy Fuller recently reminded us at Oxford and in these columns, "there could be no greater danger than in imagining that our society is yet so organized as to owe the intellectual a living"; but that is one danger to which the book-writing intellectual should be immune.

Incredibly about the wages of authorship often resembles the scapitism one sometimes meets in the more sheltered reaches of the middle classes about the survival of poverty outside them. It can't be true that people are still really poor, other people argue with transparent sincerity: they've never seen any slums or under-fed children, and all the working class they know go to the Costa Brava every year, run at least one car and pay absolutely no rent. Similarly with authors: all those that the sceptics know get huge advances, earn thousands out of film rights and American book clubs, make a subsidiary killing out of lecturing and telly panelling, and take in grants and prizes as well. Poor authors—like poor people in general—obviously deserve to be poor. If they've got no money, they've got no merit. They ought to give it up and stop moaning. Instead they'll keep on producing books, just as the poor will insist on breeding... for such

## Absence d'avenir

THOMAS ARNOLD: *The Colour of Belgium*. 323pp. Corgi. £2.2s.

"The spirit of intrigue exists in the whole breed, but fortunately the main point fails with their self-conduct and good sense." Such was the opinion of that pungent reactionary, King Ernest of Hanover, of the whole Corgi family when they were at the start of their matrimonial conquest of Europe. The King's writing was appalling, and it is possible that he really meant "self-confidence" because, so far as any rate as the Corgi family is concerned, there was in them (and perhaps still is) a streak of diffident uncertainty. In the wake of the European disturbances after 1818 King Leopold I gave expression to this: "there is for everyone", he wrote,

"an absence d'avenir which ruins everything and everybody".

This haze over the future seems to have struck the family with recurring force, and it is brought out clearly by Mr. Arnold in his spirited book. He has, perhaps, little fresh to tell us of King Leopold I, who so far as biography is concerned remains elusively on the horizon far away from those who seek to catch him within a book, but the author is far more successful with the Belgian king's children—the distracted Empress of Mexico, the strange Leopold II and the Count of Flanders who might perhaps have figured more largely in the book. The Count could have been King of Rumania, renounced his right in the Belgian throne after the birth of his son (probably because of his deafness) and in retirement formed a centre of

culture and intellect in the Palace of Amerois.

Leopold II will long remain a figure of controversy. Mr. Arnold develops the sexual scandals which are associated with the King at the end of his life but, as Mr. Neal Ascherson has reminded us in *The King Is Porter*, there is a great deal more to be said for him both as king and colonist than is sometimes supposed. The abilities and virtues of King Albert and his remarkable Queen make a calm passage—so far as personality as distinct from national is concerned—between the scandal of Leopold II's reign and the more lucid reign of Leopold III. Mr. Arnold's *The Colour of Belgium* is that all the members of this dynasty were personalities, bent possibly but always distinctly hemmed in as their country was bent to it.

Some highlights from the Spring

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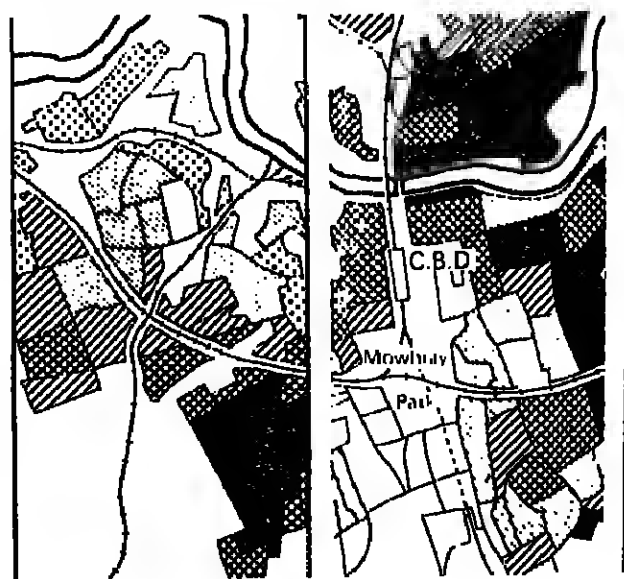
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objectors, the pampering of the writing classes has gone far enough.

It is true, of course, that too many unnecessary books are published every year (nearly seven times as many titles, annually, as a century ago); that some of the worst are also among the most instantly successful; and that, in George Saintsbury's words, "there does not appear to be among the numerous fixed laws of the universe any one which regulates the proportion of literary desert to immediate reward." Though the end of that sentence—"it is on the whole true that it should be so"—is more open to question. But what is happening to authors in Britain is, perhaps, not unlike a process which has become too familiar to gloomier observers of the human condition elsewhere (even though here, as in everything, books are different: the rich are getting richer, and the poor are getting poorer).

For the few proved confectioners of instant multi-media successes in the field of fiction (and, interestingly, "fiction") there are likely to be bigger advances, bigger paperback deals, bigger offers for overseas editions and film rights, even television series and associated products. It requires no gift of prophecy or investment in economic research to know that before Mr. Harold Robbins does much more than think of a title for his next opus he will be paid more than Henry James, Joseph Conrad, and Virginia Woolf earned, collectively, in their writing lives; and to perceive that, in the 1970s, the richest publishers will spend ever larger fortunes on promoting the richest authors. More and more will be spent on fewer and fewer titles. To those that have that shall be given; and most of the haves live in America, where they are less severely taxed than pursued.

Even in Britain the tiny handful at the top can keep rather more of their literary earnings from the taxman (instead of paying him more than 90 per cent in surtax and income tax combined) if they can catch the eye of a City group or conglomerate who will buy their copyrights, as Bookers have done with the James Bond estate and Agatha Christie Ltd., and in addition to paying them a kind of annual wage, perhaps arrange family insurance, retirement and pension schemes, and indeed, a form of private welfare state which may be no more than economic justice. But this may be short-lived—until the next Finance Act.

Below the Jacqueline Susann level—or above it, depending on your point of view—the economic outlook is brighter, too, in some respects, for those who may have big names but small incomes. With the advent of the Arts Council grants and such sizeable new prizes as those awarded by Bookers and W. H. Smith, writers like V. S. Naipaul have a better hope of augmenting the relatively meagre return from their books with bonuses which will not only buy them writing time but, for a period, may boost their advances and even their sales. But there are still very few golden apples on the tree, the little windfalls seldom drop twice in the same bank account, and where they fall is a matter of luck, accident and committee judgment.

In this alpha class of authorship there are also livelier prospects of earnings on the side by taking up residence at a university (even an English one): by selling manuscripts and typescripts to a university (not, usually, an English one); by appearing on television (though such performances are frequently not paid at all in the United States and near-as-dammit in the United Kingdom); and by selling books and articles abroad. As a general guess, it seems likely that the "Lucky Six"—those authors earning on average more than £20 a week were facetiously called in *The Book Writers*—may now include a rather larger proportion of the bookwriting population; yet at the rosiest estimate it could be no bigger than (to keep the same style of packaging) a fortunate fifth.

So much for those at the top of the ladder and on the upper rungs: for the lower orders—in talent, necessarily, but in earning power—the wages of writing seem to be as meagre as ever, and the prospect is indeed a little murkier than it appeared in 1966.

Among the living authors of the books now sold every year at home and abroad (say, 2,000 million) and borrowed from British public

libraries (say, 600 million "issues" annually) there are, of course, many housewife amateurs of pin-money romance, pulp-hacks of third-hand sex and sadism, ghosted celebrities and would-be celebrities, makers of useless lives, regulators of historical, critical and political banalities; and it may well be argued that we should not worry about them (although, when the common fallibility of critical snobism is considered, the argument seems a dangerous one). The underpaid majority of bookwriters, however, clearly include hundreds of unmistakable, if insipid, talents, whose books sell from 800 to 5,000 copies, may never go into paperback, win a stir prize or a Book Club selection, or be bought for a film or a television series, but which may, all the same, be an indispensable part of the book trade, our literary heritage, the tradition of Western culture, or what you will: the base of the pyramid. What their authors lack is a talent for financial success: and the penalty for failure is becoming even more severe, while the chance of achieving it increases.

In theory, every deserving author now stands a rather better chance in the literary lottery (if not from his book sales) than of getting a tax rebate for research or a prize on a Literary Panel. Now that the Literature Panel has been established, Panglossians seem to believe, all authors below the Eldorado level are equal: those who cannot sell books can make ends meet with Arts Council aid—if not, television, paperback and the American market are at the disposal of any able-bodied performer. Prices continue to edge upwards, and resale price maintenance has been secured. On the horizon is P.L.R., The Chancellor of the Exchequer is an author. A poet and two publishers were knighted in the last Honours List. What more could anyone ask?

One might well ask, in fact, for a public which bought books in addition to borrowing them. About 80 per cent of the population never so much as enter a bookshop: for millions a "book" still means a magazine. The book-hungry minority, never perceptibly zealous or large, is getting even smaller and more sluggish: while prices go up, sales go down. As Mr. Michael Sissons said recently:

Authors who were selling six or seven thousand copies of each new book ten years ago, may now sell around four or five thousand copies. The gap is widening between the totally unprofitable and the extremely profitable novel.

One result of this dwindling market may be—among novelists at least—a turn to other media. According to Mr. Sissons:

The authors of most of the first novels for which we have been responsible in 1967 are now involved either in a film treatment, or a television play, in which they are working out themes which would previously have been prevented as short stories. This trend is bound to continue.

For those who can comfortably straddle several media, the financial advantages (though less uniformly Rockefellerish than the pop press suggests) are temptingly obvious. There may be a bit less glory in writing a film treatment (and watching its later transformations) than in producing the kind of novel that is respectfully reviewed in the post-Sundays and the weeklies, but publishers cannot pay the thousands on the nail, before publication, that film-makers can provide. The life of a television play may be as nasty and brutish and is certainly short: it offers few of the book dreams of consequential loot from runaway American success and Book of the Month selections; but what it can offer is up to £1,000 down—at least twice as much as a generous advance on a novel—with the possibility of later renewal, especially to those experts in metamorphosis who can squeeze cheque after cheque from the same primal seed in successive forms.

All-rounders at home in every medium are still, however, a small, acrobatic elite—although the fallacy persists that a really good writer can write a book in any form, that if you write for the cinema, the stage, radio and television, just as many hands are (whatever their aspirations) tidily dissolved in monogamous, so many

writers are restricted to one channel, disaster lies outside their margin, the novel, play or long story. Literary promiscuity for diversification cannot yet—for most authors—a sufficient remedy for the resistance to spend money on books.

Paperbacks are no panacea; a shift from hard to soft covers no means an automatic process; ever warmly a book's debut have been received; only a bit of professionals regularly appear paperbacks.

The tale of woe continues with shrinking outlets for the active writer in the press, on television, in radio. Although the use of trade, technical and educational periodicals is growing, with the expansion of the information industry, the erosion of the general magazine and literary review continues. The author has fewer opportunities to be heard, and fewer still are deleted, as a likely result of the shake-up at Broadcasting House. The quality press expands, the magazine space for books comes while in such popular papers as *Daily Mail* the book pages have usually disappeared—all of it apart from its significance as a symptom of the way we live now, repercussions on the wages of writers.

Meanwhile the cost of writing distinct from the cost of living is rising. The author of books pays more for his paper, postage, travel, and the rent of his home; more for the books, papers, magazines and subscriptions that are among his essential tools for his membership of the far state self-employed; for the typing of his manuscripts; cannot claim any allowance from taxman for the money he spends acquiring raw material by "a titment". If he suddenly meets a lucky strike, will, say, a book may have taken him three years to write, rewrite and self-edit; he might to spread some of the cost for tax purposes, over a period of three years; but that is all. In desperation, faced with a falling price and a shrinking market, to raise money by the sale of his copyrights, he is taxed on proceeds as if it was income; literary agent or his publisher's their businesses free of tax, a prime specimen for the big collector.

If it is as bad as that, why do people go on writing books? It is not to be misanthropic, why do they get on with it (and stop writing with the sanctity of the library)? If a lot of them squeezed out, say the "realists" much the better. But can we be even though books are different that it is the fittest who will survive? Can we be satisfied with an evening book industry, steadily increasing its profits from the export trade, the educational market, and with biggest public library system in the world, investing thousands in buildings and machinery, where majority of the authors who earn their living wage from their books?

It could be argued that our society has not yet adapted itself to the presence of a class of professional writers, a relatively recent phenomenon. It could also be argued that, in the new era of mechanization and visualization, book-authors become increasingly superfluous except as salaried employees of large and private corporations. But the thing is clear, it is that there is to be an increasingly painful process of adjustment between authors on one hand and the other, the further extensions of the educational system, of printing technology, and of the concentration of ownership in the publishing industry. It is the author who will have the most of the adjusting: the wage rate—unlike the casual labour—will remain low.

The gold Albert Medal of the Royal Society of Arts, awarded to Sir Allen Lane for his contributions to publishing education, Sir Allen Lane, publisher to the Penguin Press, was instituted in 1964, and, of course, given to him in recognition of his work in English publishing more than thirty years ago.

POLICE

**Fuzz**

JAMES Q. WILSON: *Varieties of Police Behavior*. 309pp. Harvard University Press. London: Oxford University Press. £3 2s.

Professor Wilson has understandably concentrated rather wider inquiry into his study of police styles on only eight of the 40,000 or so law enforcement agencies in the United States, taking six from New York State, one from California and one from Illinois. The English reader, accustomed to the basic uniformity of British police forces, can only marvel at the huge unevenness of American policing. Our own tradition of local control of police has long been interwoven with a tradition of central coordination which has barely begun in America, though there is much activity in Washington to further the efficiency of state and other local police agencies. The task will be enormous.

These eight surveys have enabled the author to distinguish three principal styles, and his contribution to the typology of police is extremely interesting. In Albany, Amsterdam and Newburgh he found the "watchman" style, where the maintenance of order rather than the enforcement of the law is the police department's main preoccupation. Here the patrolman's "desire" to keep his nose clean is reinforced by the department's desire "not to rock the boat". Lesser offences are ignored, but the police are tough in graver cases. The pay is low and policemen take second jobs: in 1967 the Albany police chief earned \$9,800 while a sergeant in Nassau County earned more than \$11,000.

In Oakland, Highland Park and to a growing extent in Syracuse, Professor Wilson found the "legalistic" style, where the patrolman is expected to enforce the law as opposed to merely maintaining order, and the police act on the assumption that there is a single standard of communal conduct, prescribed by law, instead of making allowances as in the "watchman" style. More arrests and citations result and the patrolman's natural inclination to under-enforce the law is combated by "rather strenuous administrative efforts" to keep him up to the mark (by no means with complete success). Juvenile delinquency is treated formally rather than familiarly. The force seeks to keep out of politics by uniform enforcement of all the laws all the time. Technical efficiency is apparent; the men are smarter; re-entring standards are higher.

In Brighton and Nassau County, homogeneous, middle-class communities, Professor Wilson found the "service" style, where the police take seriously all requests for either law enforcement or order maintenance but are less likely to make

arrests or impose other formal sanctions. The nature of the community enables the police to assess what is required of them—and to provide it. In Nassau County an unusually large amount of foot patrol goes on because the citizens like it. The image of efficiency and consideration is assiduously cultivated in terms of men, buildings and services, with keen public relations policies and great emphasis on courtesy. Recruiting standards are high, pay is good and every encouragement is given to training.

This is surely one of the most informative books about the police ever written by a layman. The author clearly gained the confidence of the officers he approached and he writes with exceptional insight. He has even ventured into the difficult, uncharted field of police discretion and made good sense: "The patrolman's decision whether and how to intervene in a situation depends on his evaluation of the costs and benefits of various kinds of action." To those stern idealists who insist that the police have no discretion he presents the facts of the matter and gives on to distinguish the determinants.

He asks why policemen regard almost any kind of work as preferable to ordinary patrol and while he is certainly aware of the obvious answers he adds to them another: because the task is not clear-cut, as are those of the motor patrol, the detective, and the headquarters office man. The police chief is sharply observed, too, in a role made difficult by the fact that "the police share with most other public agencies... an inability to assess accurately the effectiveness of their operations." The author is well aware that the police is only a small part of the complex which determines the nature of communal order—a point excellently made by Professor Michael Banton in a book which Professor Wilson has clearly found very suggestive, *The Policeman in the Community* (1964).

*Varieties of Police Behavior* is a rich, sophisticated book by an author unusually able to tackle the comprehensiveness and interdependence of the issues which affect police performance, and his analysis and conclusions have much to teach the police in connection with their relations with the general public and minorities. His view of the power of politics in police affairs is especially interesting in the light of the common assumption that the American police are politically oriented. He finds political influence to be "more indirect than deliberate", in spite of instances of interference and party pull. His demonstration of police forces as close corporations with a professional resistance to change from without carries conviction.

**Flics**

MICHELLE MANCAUX: *Les policiers parlent*. 235pp. Paris: Editions du Seuil, 1967.

After the May "events" of 1968, Mlle. Mancaux interviewed six French policemen with a view to finding out, in short, "How can one be a policeman?" This she glosses as, "How can one, with a good conscience and in the name of the public good, use violence?"

The men in question were selected from the lower and middle ranks, being less likely than their superiors to adorn the truth or to escape in generalities. Those who finally agreed to sit down with the tape-recorder were a detective nearing retirement, a Special Branch officer (one of those middle-aged), and a senior N.C.O. and two junior N.C.O.s of the civilian riot police, the C.R.S.

The interviewer made a good job of her task: the policemen gave a frank account of themselves, French policemen, and considerably. A picture very different from the Gallie's of police as "des fascistes" or "des salauds" or "des assassins" emerges. The interviewer concluded, putting their humanity to the test, that any brutality and repressive view was not their fault but that of an authoritarian state, so far as requirements in operational situations

violence was concerned, the policemen took the view that as members of a disciplined service they would carry out their orders regardless of their own political sympathies and their feeling for their opponents.

Fortunately, the questions put to them extended over a wider field and sought, to elicit information about their work in general, their careers and their outlook. The book's main interest, indeed, lies in its reflection of French police duty, though this is inevitably circumscribed. Obviously the author's choice was influenced by the May riots; it seems to have been even more limited by the difficulty of getting interviewees at all. Why otherwise should a detective have been included? Why was there no one from the uniformed branch of the Paris police? The absence of anyone from the Gendarmerie Nationale was no doubt due to the army regulations.

Even so, it is possible from these sources to form a picture of a police force committed to the "surveillance" of organizations, and individuals, and to "keeping in reserve" many thousands of men, to meet trouble when it comes. There is also an impression of the gulf between the lower ranks and the ranks of commissaires and above, and a view of too many diverse authorities in a state, so far as requirements in operational situations

**Jonathan Cape**

Autumn Books

**DESMOND MORRIS****THE HUMAN ZOO**

Does for human society what *The Naked Ape* did for the human individual. Serialisation in the *Sunday Mirror*. September, 35s

**RUSSELL BRADDON****THE SIEGE**

His finest book since *The Naked Island*. For the first time the true story of the siege of the British Army by the Turks at Kut in 1915/16, documented with first hand testimonies from the survivors. October, Illustrated, 38s

**THEODDRE H. WHITE****MAKING OF THE PRESIDENT 1968**

His most brilliant report of a most dramatic campaign. Serialisation in the *Sunday Telegraph*. November, 45s

**THE PEOPLE'S WAR**

BRITAIN 1939-45

**ANGUS CALDER**

A nostalgic rediscovery and acute historical analysis of the whole texture of social life in wartime Britain. 69 photographs, detailed notes on sources, index. Serialisation in the *Observer*. September, 658pp, 65s

**MESSAGE FROM MOSCOW****BY AN OBSERVER**

A unique, first-hand account of the everyday realities of contemporary Russian life, presented from the point of view of the Russians themselves by a Westerner who has lived for years in Moscow. September, 32s

**MAN ON THE MOON**

HUGO YOUNG, BRYAN SILCOCK, PETER DUNN

A detailed, searching and controversial analysis of the whole programme that put the first man on the moon, by a team of *Sunday Times* journalists. (Provisional title only) Very fully illustrated. December, 45s

**ALAN PATON****KONTAKION FOR YOU DEPARTED**

A moving tribute to his late wife and a remarkable testimony by the author of *Cry, the Beloved Country*. Extract in the *Sunday Times*. September, 25s

**HESTER W. CHAPMAN****THE SISTERS OF HENRY VIII**

A study of two queens of contrasting character who both influenced and epitomized the whole Tudor Age. November, Illustrated, 35s

**ELDRIDGE CLEAVER**

Edited by Robert School

Post-prison writings and speeches by the author of the bestselling book, *Soul on Ice*. September, 35s

**THE MECHANISM OF MIND****EDWARD DE BONO**

From simple experiments, Dr de Bono demonstrates the basic workings of the mind and invents a new word to help make thinking more effective. November, 35s

**THE CONFESSIONS OF ALEISTER CROWLEY**

Editors: John Symonds &amp; Kenneth Grant

The first publication of the autobiographical confessions of one of the world's great mystics—the self-styled Beast 666. October, Illus, 960pp, 5 gns

**RATION-ALE OF THE DIRTY JOKE**

G. LEGMAN

An historical and psychological analysis of sexual humour. August, 816pp, 4 gns

**KINGSLEY AMIS****THE GREEN MAN**

His first foray into the supernatural—brilliantly witty, cunningly macabre. October, 30s

**ELIZABETH JANE HOWARD****SOMETHING IN DISGUISE**

Her most dramatic and funny novel. November, 30s

**THE AN-DROMEDA STRAIN****MICHAEL CRICHTON**

The story of an American space craft that returns to earth with a deadly virus. To be filmed by Robert Wise. September, 25s

**JOHN CHEEVER****BULLET PARK**

The long-awaited new Cheever novel is a Book of the Month Club Choice and already a bestseller in the U.S. Film rights sold to John Huston. September, 30s

**JOHN KNOWLER****DIVINITAS**

A sweeping and compelling novel about commercial and spiritual power play by the author of *The Trap*. November, 35s

**DEREK MARLOWE****A SINGLE SUMMER WITH L.B.**

A novel based on Byron's bizarre and tragic relationship with his physician. October, 30s

Jonathan Cape



## Wage Policy Issues in Economic Development

Edited by  
Anthony D. Smith

The proceedings of a symposium held by the International Institute for Labour Studies which outline the policy options in the field of labour incomes that are open to administrators in developing countries. The papers draw attention to social and economic factors which condition their choice. 66

## Backward Areas in Advanced Countries

Proceedings of a Conference held by the International Economic Association

Edited by  
E. A. G. Robinson

Beginning with the theoretical background, the selection of papers from the conference traces the links between location theory, regional economics and backward area problems, recording the experiences of different countries. 66

## Modern Economics:

An Introduction for Business and Professional Students

Jack Harvey

The primary aim of this textbook is to meet the needs of students taking economics as part of Business Studies courses at 'Ordinary' and 'Higher' National level, and of those following intermediate and final professional examinations. An accompanying Workbook will be published in November. 50s. Paperback 30s.

## Comparative Government:

A Reader  
Jean Blondel

A study of government on a truly comparative basis starting with a succinct presentation of the general theory and continuing with an examination of specific aspects of government—political parties, executives and legislatures, dictatorships, and so on. 50s. Paperback 20s.

## Great Britain and Japan 1911-1915

A Study of British Far Eastern Policy

Peter Lowe

Using a great deal of hitherto unpublished material, this book traces the beginning of Great Britain's decline as a world power and the effects that this had on the development of her Far Eastern policy. 66 22 plates

Macmillan

# Poor old words

RUARI M'LEAN: *Magazine Design*. 354pp. Oxford University Press. £5.5s.

*Life*, *Look*, *Paris-Match* are probably the three most successful text-and-picture magazines in the world. Here, dramatic, tragic pictures are presented simply, even baldly, and left to tell their graphic tales in their own manner. Text is easy to see and easy to read. In brief, there is nothing self-conscious, agile or contrived about the *magazine* on page of these magazines.

Then consider *Nova*. A layout man's day out with pictures and type patterns subduing the words on every page; pictures printed sideways across two pages, text fitted in where there is a bit of space. Yet, despite initial pounds put out in promoting *Nova*, it still sells rather fewer copies than the same publisher's *Look*. *Magazine*, a sound specimen of hand-drawn design—if design is the word.

Perhaps, after all, magazine readers are not so dumb about magazine design. Perhaps the most successful kind of designing for magazines is what might be called invisible design whereby the reader is given a chance to read the text and examine the pictures. In the production of such magazines, the art editor (descriptive of the word) is kept well under control by editor, managing editor, copy editor, and production manager—probably in that order. Even, possibly, by the publisher.

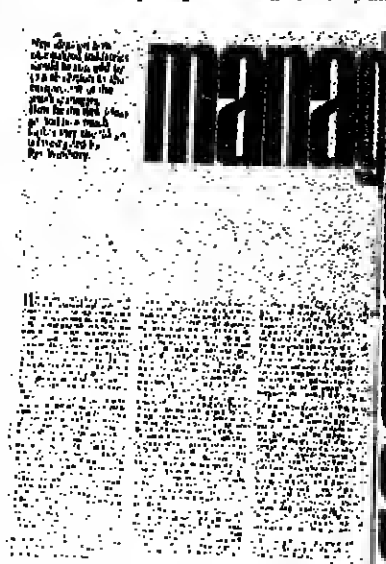
The magazine art editor is a comparatively recent arrival on the journalistic scene. After an hour or so with *Magazine Design*, by Ruari M'Lean, himself a magazine designer, one wonders whether the art editor's journey or arrival was really necessary. Especially if magazines are still considered to be a means of communication and work the best means of communication between writer and reader that we have so far evolved.

But it is tough going. Despite Mr. M'Lean's rather overwrought waciness: "The editor must impose his intentions and vision remorselessly at all times," the art editor, increasingly, and apparently permissively, gets between writer and reader, those two most important links in the magazine's production chain.

For most art editors, words seem to be merely elements in the graphic patterns which they seek to impose on each spread. (Art editors deal in



Openings from *Life* (above) and *Magazine Today* (below).



double-page spreads; only rarely and usually unwillingly in single pages.) Words must take their place—and their chance—in those pyrotechnical patterns composed of display headings, drawings, photographs, diagrams and the rest of the art editor's supply of gimmicks and graphics.

Poor old-fashioned words. What chance do they stand against Mr. M'Lean's "shock", "dynamic", "forceful", "novel", "strongly visual" pages? Or against such devices as setting the text "to follow the edge of the drawing". Little wonder Mr. M'Lean expresses no surprise in captioning another example from his gallery: "Some people will begin reading this article



under the heading instead of at the top of the page." Or another: "Text printed over photographic grain is not all that easy to read, but the visual impact of the spread is tremendous." Poor old-fashioned words, didn't you recognize the dynamic layout?

Needless to say, dynamic layout is seen at its most *monumental* in Mr. M'Lean's (A) classification: the glossies, particularly in the fashion magazines. But even in these, with pictures as the *raison d'être* of their existence, the art editor usually has to play havoc with the pictures, distorting and distorting willy-nilly, evolving, for often in the process, what Henry Line, founder-publisher of *Life*, succinctly termed "cookie shapes".

## Printing past and present

COLIN CLAIR: *A Chronology of Printing*. 228pp. Cassell. £3.10s.

*A Chronology of Printing*, say the publishers, will prove an invaluable tool for bibliographers and students of printing history. May be; but it should be handled with care. It is by no means a complete chronology of printing and is not free from error. The compiler does not define "printing", nor does he establish any qualifications for entry. The result is, therefore, an uneven mixture of material about printing, bibliography, newspapers, book-selling and publishing.

It would be understandable if, for example, he had firmly resolved to exclude references to unions and societies on grounds of space. Instead he has provided a patchy coverage, which can please nobody—the New York Typographical Society is in, but not to choose at random; the Scottish Typographical Association; the Society of Typographic Arts, Chicago, merits a mention; but not the Society of Printers, Boston. An older body.

The same arbitrary approach mars the references to books, periodicals, type designers and printers. The seventeenth-century Edward Jukes is included, but not the twentieth-century George W. Jones, eminent as both printer and type-designer. In fact, Mr. Clair is suspiciously selective about names.

W. A. Duggan, who certainly de-

serves mention (but not three entries), is said, on page 188, to have designed two roman faces for the Linotype company. On page 189 the number is given as 18. This is misleading; the facts are complex and should have been explained.

It would be unfair to underestimate the benefits of Mr. Clair's industry. In 190 closely packed pages he takes us from c. 115 to 1967. Before the nineteenth century he is hard to fault, but when he gets into the world of machinery he is not so sure-footed. Henry Bessemer merely advised on the working of Young and DeLambers' composing machine; he did not make it for them, as Mr. Clair would have us believe; the Columbian press was never popular in America; and the Linotype is not an "adaptation" of the hot-metal Linotype—that is precisely what it is not.

Incomplete information is thus an irritant, as is lack of "follow through". William Clowes and Son did not print the *Sun* in gold—copies were gifted by Thomas de la Rue. Mr. Clair says aniline printing was introduced in 1926—where, and by whom? We are told that the British Typographers' Guild was formed in 1928, but not that it changed its name to the Society of Typographic Designers after the war.

The reason for some of the errors and omissions can be guessed, but how Mr. Clair managed to let his 1890 entry get through is a mystery.

"The Kynoch Press opened at Birmingham, directed at first by Herbert Simon." That would make Mr. Simon about a hundred years of age, which he certainly is not. Mr. Clair's remark that the standard works he consulted contain errors of detail is, alas, only too true of his own.

## Mission to the Middle Classes

The Woodard Schools 1848-91

Brian Heeney

Church Historical Society 89

A study of the life and work of Nathaniel Woodard, founder of the Woodard Schools, based principally on Woodard's own correspondence and other material relating to the schools. Dr. Heeney is careful to place the general reader, as well as the professional historian and the educationalist, will be interested in this sensitive study of a characterless man of the Victorian Age.

## The Parables of Jesus in Matthew 13

J. D. Kingsbury

Matthew 13 is a critical text case in modern New Testament criticism. Its position marks a turning-point in the structure of the Gospel, and is a key to the whole. Dr. Kingsbury shows that the Evangelist has planned the chapter to present traditional material in a contemporary Church. This book involves consideration of the whole theology of St. Matthew's Gospel, and also of how the parables of Jesus continue to be the voice of the Lord to a changing situation.

S. P. C. K.

## Pigeon plucker

HENRY BLYTH: *Hell and Hazard*, or, *William Crookford versus the Gentlemen of England*. 214pp. Welford and Nicolson. £2.2s.

Yet it is in the other four magazines with which Mr. Blyth's two previous books, *The Pigeon Plucker* and *Old Q.*, dealt with the well-moiled and sporty fraternity of, respectively, Victorian and late-Georgian days, that the art editor really at work. In *Hell and Hazard* he has any magazine with an editor-in-chief to be read or to inform—much in this overgrown picture-book of William Crookford, the founder of the famous gambling club whose name, after a long interregnum, has under the present dispensation been resurrected.

The original Crookford, veiled of a small fishmonger of Temple Bar, had proved too many peripheral people was dirty, ill-favoured, foul-mouthed, utterly unscrupulous. He certainly not one. Thanks to his possessed, however, by one over-emphatic reduction the rephrasing ambition, and that was to be an average, between the sixteenth and one-twentieth of the original's scarcely one. The text in the chosen examples is not an easy progress; it began erable. But that seems to with a match at cribbage in which, with Mr. M'Lean's thesis balancing an all-night sitting, he won the first requirement of a major 1,700; it was furthered by the rim-ble on the cover "is one of the most of squallid gaming-hells, by a good deal of hookmaking, and by a steady deal on the turf; but in last, practical primer in a sensible 1838, he attained his desired apical format (some what close to the opening of the palatable average magazine page that far promises in St. James's Street the McLean's 9.1m. by 5.1m. page), building that now houses the Devon-Dee useful to many serious (which) which prohibited him of typography and graphic design, the most luxurious to others less skilled. On the spot of all time. Everything at British industry's imperative Crookford's club was of the best, the for cheer communication bookishness, the food, the drink; the management and labour. The chef, the celebrated Ude, received the magazine, in the hands of a rather fabulous stipend of £4,000 a year, and was in charge of the most luxurious of the sent word, and images in members was impeccable and Crookford's form, can prove a useful and technical plucked as nonchalantly as once would be a useful social though they were thoroughly enjoy-

Yet Mr. M'Lean's own in- tions on how to set about the- ings and production of a mag- occupy only twenty out of these 350 pages, and are presented in a constricted and rigid manner only a Civil Servant doctor- would be able or willing to do their contents. No dynamic in- he.

The unintentional message of Mr. M'Lean's book would seem to be that the newspaper and television cov- erage that they attract, are the major as big a menace to the freedom of the British public, and the printed word as Irish priest Mr. Seth-Smith has now hybridized them in writing of the race horses owned by the royal family through the ages. He is perhaps a shade presumptuous in giving his book the subtitle of "a history of the monarchy and the turf", for it is of course neither: in fact this is a readable and well-informed account of the royal family's connexion with horse racing during the past three hundred years. Much of it perforce is an off-told tale but it is enlivened by the author's detailed knowledge of the early days of racing in this country, and his researches in the Royal Archives at Windsor have elicited hitherto unpublished material which adds a real interest to his narrative.

Although the royal stud at Hampton Court goes back to medieval times, and James I was responsible for the importation of the Markham Arabian, the first of the four sires from which the British thoroughbred blood descends, it was really not until the eighteenth century that horse racing began to be organized on the lines we know today, and George IV, Prince of Wales, can be held to be the first royal patron of the turf. The turf did not gain universal approval, and selling his horses in 1852 was probably the most sensible decision he made in the racing world. The Jockey Club, a steward of the Jockey Club, had told him that no gentleman would match their horses against his if they were to con- tinue riding for him—purely, strong language when addressed to the heir of the throne, but not unmerited.

This arose from the in-and-out- ings of his horse, Escape, from which both the Prince and the Jockey Club had to have a notted substan- tially. Mr. Seth-Smith has devoted much research to this case of the

ing it. There is, incidentally, an excel- lent account of the place in its hey- day at the beginning of Disraeli's *Sybil*.

Yet Mr. Blyth does not stop at Crookford. He also gives us first-rate thumbnail sketches of most of his eminent clients—Settin, Chesterfield, "Ball" Hughes, even Wellington—though the Duke of course was nothing of a gambler. All in all it is not a pretty story, nor is the full account that Mr. Blyth gives of the then state of the English turf edifying. But though a cynic he is a genial one, and all things can be forgiven to a writer who knows so many facts accurately and has such a flair for raucy narrative. One of the most interesting features of his story is his handling of Crookford's greatest rival in the bookmak- ing Joe, John Gully, the pugilist who rose so high in social splendour and is generally represented in sporting chronicles as a rough, tough but honest John Bull type. With this version Mr. Blyth will have no truck: Gully, he demon- strates, was in his way just as vicious a character as was Crookford, and one still more dangerous in the whole history of the lifelong rivalry of these two frightful crooks rises at last to the fascinating account here given of the notorious Derby of 1844 (not 1884 as an unfortunate misprint on the jacket has it) in which "rings"—i.e. horses on which the changes, so far as age and identity are concerned, have been rung—abound, and the ostensible winner, Running Rein, was ultimately, and quite rightly, disqualified.

For all those who relish, at a safe distance, casualty and who believe there is almost no limit to human corruptibility when power, money, women and horses are at stake, *Hell and Hazard* is not a book to miss. It is also one that might be profitable reading for the guileless framers of the current Betting and Gaming Act of 1960.

## Racing royals

MICHAEL SETH-SMITH: *Bred for the Purple*. 287pp. Leslie Frewin. 35s.

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## Elementary truths

LISTER PEARSON: *Peace in the Family of Man*. 104pp. British Broadcasting Corporation. 21s.

The selectors of Reth Lectures seem to have two alternative stereotypes in mind: the brilliant maverick and the safe heavyweight. In 1968 they played safe and chose Mr. Lester Pearson, formerly Prime Minister of Canada and an international statesman of great distinction. Presumably the result is very much what they wanted: Mr. Pearson is eminent, experienced, wise and humane; but he is more than a little dull. The sad truth is that almost any devotee of the United Nations could have written these high-minded, ponderous lectures. They reflect almost none of the depth of Mr. Pearson's long experience, apart from occasional anecdotes, such as the warning from a Canadian delegate when he was President of the General Assembly to stick to geometrical doodling because the television camera was on his hand. Even the account of his latest hour, when the Emergency Force in the Middle East was organized in forty-eight hours on his initiative in 1956, is disappointingly devoid of personal excitement.

The comments of the six lectures are in most cases a competent summary of their arguments: "Peace in the Family of Man" is a good thing; "The balance of fear" is a bad thing, at any rate in the long run; "The United States of the world" is a good thing, but far off; "A poor thing but our own" (the United Nations) is only occasionally a surprising judgment: for instance, Mr. Pearson seems to regard the world as still dominated by a bipolar system of power based on Washington and Moscow.

The best of the six lectures is perhaps the fourth, on "Co-operation through economics". Mr. Pearson rightly stresses that co-operation is a reciprocal process, laying obligations on receivers as well as givers. The discipline of loans may therefore be more salutary than free grants, and trade is certainly the best aid. In one of his few pungent phrases, he warns developing countries that "Good intentions" and "Please help" are not easily reconcilable. He is also far-sighted about the inherent contradictions in the attitude of the rich towards the poorer powers. Vietnam, he argues, "represents the worst and the best sides of our contemporary world, both operating at the same time". Apart from a rhetorical question, that is the last sentence of the lecture on "Co-operation through economics". It is rather characteristic of Mr. Pearson's manner to end with an accurate diagnosis but no prescription.

Such prescriptions as he has to offer in the final lecture are unfortunately without novelty. There must be weighted voting in the United Nations; there must also be Regional Assemblies, subordinate to the General Assembly. In other areas of international relations, there must be further efforts towards an East-West detente; armaments must be reduced; Britain must enter the European Economic Community; crises in the Middle East and elsewhere must be solved; and towards national sovereignty must be modified; and above all, the world must be persuaded to participate in running their societies, instead of breaking them up. It must be said that Mr. Pearson's great aim was not really to lead us out of these elementary truths, but to have been more helpful if he devoted his experience to explain the paradox in his final paragraph. These state that "we must reach a point where we consider war between countries as civil war", and then proceed to invoke the support of international institutions such as the United Nations, which are founded on the basis of pure nationalism.

It is already too late to save the fool. The solution: a world authority must be established in order to limit births, while at the same time, the restoration of the planet's ecological balance. Needless to say, this new order will create a society more advanced than any man has so far envisaged, and what little is of value in our civilization is certain to be spoiled by managers.

The prophet's role is to limit a pair; which is why I personally find myself vacillating between love, Rome and raging in New York. In Rome he ponders the Venetian public ideal: in New York he hurls state legislatures to recognize "that under our constitution a Bill of Rights private morals are the law of the land". The individual, it may be said, is himself; human must be preserved. "In fact, all that should be made available to the world is to their effect, and the who want to kill themselves should be allowed to do so"; the technician-laboratory, like a hospital, must survive.

With the death wish weighing heavily, it is difficult to see why these essays raise questions, they are well groomed to disturb. Clinging they may be, but have original. They remain to the "reflections".

## Polished nightmares

GORE VIDAL: *Reflections Upon a Sinking Ship*. 255pp. Heinemann. £3.38.

When last heard of, the boat was still rocking. Now Gore Vidal has sunk these distress signals from a sinking ship. French letters! Miss Susan Sontag! Mr. John O'Hara! The Holy (Kennedy) Family! Public Television! The Miami convention! The urge to rush for the lifeboats is hardly overwhelming.

This is, after all, a triennial minimum-gathering of articles from the *TLN*, *New York Review of Books*, *New Statesman*, *Esquire*, *The Reporter*, &c.; the note of hysteria is mainly segregated to a preface and concluding manifesto. The wholesome sandwich between consists of astute, old-fashioned liberal journalism spiced with an old-fashioned urge to puncture the affluent, imperial, puritan pretensions of his fellow American-Way-of-Lifers.

Why, then, the hullabaloo? What haunts Gore Vidal is the old Malthusian nightmare: "which is why I personally find myself vacillating between love, Rome and raging in New York". In Rome he ponders the Venetian public ideal: in New York he hurls state legislatures to recognize "that under our constitution a Bill of Rights private morals are the law of the land". The individual, it may be said, is himself; human must be preserved. "In fact, all that should be made available to the world is to their effect, and the who want to kill themselves should be allowed to do so"; the technician-laboratory, like a hospital, must survive.

Nearly half the human beings ever born are now alive, breeding like bacteria under optimum conditions. As a result, the planet's air, water, and earth are being poisoned and used up, and there are those who believe

even within chapters, from the futurologist's present tense ("partnership Europe is a Europe where...") to the political commentator's conditional ("For the United States, Europe des Etats would imply a major change..."). The first style, if kept up, continually stimulates interest, like a voyage through a strange land. The second is deadly dull. The problem could perhaps have been solved by some coherent sub-editing, but in fact these difficulties of style seem to reflect problems of conception. In the end what we are offered is not really a set of different possible Europes, but a series of thorough analyses of conceptions of Europe and the Atlantic area, and how they should run their affairs, which co-exist today.

It is perhaps inevitable that the authors' own preferences should peep through all the time. In fact, we are not left to judge the models for ourselves, but given a little nudge now and again even while they are being constructed. There is an underlying prejudice throughout, which no attempt is made to hide, in favour of any system which keeps Europe and the United States close and friendly. This attachment to America comes out very clearly in a sentence which begins "To that extent France would be a Western Europe... many of whose governments (Norway and West Germany, Italy and Britain, Turkey, and the United States) for instance, are surely a European slip. When we get to an 'independent federal Europe' we are told without more ado, in the first line, that 'this is the most artificial of the six models'.

In the end, the real failing is an almost total lack of what is surely

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THE SUBJECT MATTER of economics is the welfare of human beings. The most arid mathematical economist, plugging his methods, cannot escape this fact: at the end of his exercise, he must interpret its findings in terms of the satisfaction of human needs, desires and aspirations. If he cannot do this, he can hardly be called a member of the fraternity of economists: no, if we are to be more lenient with him, we may say that his continued membership depends on the existence of some fellow economist, who understands both the mathematics involved and human nature.

And what of human nature? The soul, *animus*, *ragula*, *blatidhu*, can be understood only by persons of sensitive imagination. But that is not the end of the matter. The profession of economist comprises the art of communication. A sensitive understanding of human nature is of no avail, unless its lineaments can be translated into words; and a good translation calls for literary powers of high quality.

The nature of the written materials, to the study of which economists themselves devote most of their time, has been changing somewhat. Articles in learned journals have long since replaced books; more recently mimeographed essays, issued in advance of publication, if any, by the research unit of one university to the professors of other universities all over the world, have come to constitute the main matter for reading, at least among theoretical economists. Those of more practical bent may devote their time to the current publications of the International Monetary Fund, the Bank for International Settlements, the Federal Reserve Bank of New York, the Bundesbank, the Bank of England, &c.

In this way economists refurbish their own thinking. There remains the problem of communication with those outside their profession. The chain of communication between nuclear physicists and the engineers of nuclear reactors may be all in technical terms. But in economics the analogies of the engineers are partly

## How can economists communicate?

ROY HARROD

Economist and biographer of J. M. Keynes

politicians, civil servants and journalists. For them the technical terms of economics have to be translated, and the arts of lucidity and persuasion have to be brought into play. The twentieth century has given us one great exponent of these arts in the person of John Maynard Keynes. It is just possible—I would not be dogmatic—that in recent years economists have not appreciated the growing need to complement the growing technicality of their intramural interchanges by a corresponding growth in their powers of lucidity and persuasion, for the benefit of the outside public. And it is just possible that this is the reason why the economic affairs of this country and the world have got into what is widely regarded as "a mess".

The autumn *veneta* must be further considered. Some economists hold that no imaginative understanding is required, because

human needs can be docketed simply by reference to how people behave in shops. There they are presented with a variety of objects at stated prices and their observed choices tell us all we have to know about their needs. This is the market economy. Happily it does play a very useful part. But it does not cover the whole ground.

Economic welfare does not consist of all of human welfare. There are forms of welfare, like friendship, which lie outside its domain. Some have sought to delimit its scope by confining it to goods capable of being exchanged. But this is too narrow. One may think of a fully communist society, not yet realized in practice, in which exchange played no part: yet there would be "economic" problems. An alternative definition of economics, wider and deeper in scope, is that it consists in the study of the problem of the allocation of

available productive resources to the satisfaction of alternative needs.

We have now living an economist of great literary gifts, Professor Kenneth Galbraith, who has devoted his powers of lucidity and persuasion to recommending that, anyhow in the United States, a greater proportion of productive resources should be devoted to "goods" not susceptible of exchange but provided by the "public sector", like clean air, clean water, public parks, &c. This is an instance where a sensitive understanding of human nature combined with a power to delineate that understanding in words has helped an economist to achieve a task of persuasion appropriate to his profession.

Other examples of the inadequacy of the market-place to provide all the knowledge needed may be given. In general, good working conditions and

high productivity go together. But there may also be cases of conflict, in which the squeezing out of some extra output may make working conditions less pleasant. There is a trade-off between a less agreeable working day and the production of more material goods, and a sensitive understanding may be needed to present the problem in its right light and adjudicate upon it. "Trade-off" is this a word that should be used in an article on good writing? It is becoming increasingly used in economic publications. While having an initial prejudice against neologisms, I think that a new word which manifestly makes good sense, for which a substitute could be found only in an elaborate subordinate clause and which does no violence, in grammar or derivation, to the traditions of the language, should be accepted.

A few days ago a friend (who is not an economist) said to me how "far-fetched and disgraceful" it was that a trade union had recently got away with a veto on night shifts in a particular trade, on the ground that they would harm the "social life" of the workers concerned. I thought to myself: "Come along, Kenneth Galbraith, help me with your powers of persuasion."

The next illustration is a more subtle one. What is the gain in the psychological well-being of any worker resulting from the fact that he can refuse to work without punishment, in accordance with the Act of 1906, compared with the loss of production due to wild-cat strikes? It might be said that this is within the domain of sociology; unfortunately this is not yet a strict discipline. Rather it is a question of delicate understanding of human nature. Perhaps I exaggerate in thinking the loss of the sense of freedom involved to be anything but trivial.

I give another example: What is the trade-off—to use this word again!—between an increase in unemployment and an improvement in the balance of payments? As an economist, viewing both sides of the trade-off, I have no doubt of the answer. The improvement in the balance of payments due to a given

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# Short-cuts to Utopia

**NIKOLAI BUKHARIN and EVGENI PREOBRAZHENSKY: The ABC of Communism. Introduction by E. H. Carr. 48pp. Penguin. 8s.**

Is *The ABC of Communism* a "classic" in the sense of the word used by the editors of the "Pelican Classics" series in which it appears, for the first time since 1922—namely one of "the books which have changed history"? Almost certainly not. It was popular in Soviet Russia and international communist circles for a few years in the 1920s, but would have dropped out of sight even if its authors had not fallen from political favour. By the middle 1920s both the facts, and to some extent the attitudes, of any book written in the middle of the civil war period (1919) were bound to be of mainly historical interest. It is not the best book by either of the two authors. Bukharin's *Historical Materialism*, a very much more influential work in the formation of communist theory—and not only because it provided the text for some of Gramsci's most incisive critical reflections—expresses the utopianism of the period in some ways more clearly. Preobrazhensky's *New Economics* is in theory and practice, for the development of the economics of growth in backward countries, which rests largely on the Russian thinking

of the 1920s. Indeed, one might say that *The ABC of Communism* is the opposite of a book which changed history. It is one which derives its force from the capacity to reflect a particular dramatic and earth-shaking moment of history.

Nevertheless, as such it is important. As Mr. E. H. Carr observes in a long and valuable introduction, it "provides an unrivalled key to the purposes and policies of communism as they were conceived in the first years of the régime". Indeed, it is as good an introduction as any to these topics, since it was deliberately written for readers who possessed no knowledge of communist theory and policy, or of anything else except their experiences as Russians of Tsarism, revolution and civil war.

Modern readers will be struck not so much by the "utopianism" of the work, for communist theory even in the grimmest days of Stalinism never lost that capacity to "dream" which Lenin (as Mr. Carr reminds us) always cherished, but by a utopianism relatively untrammelled by the need to explain away the realities which confronted it. In extreme situations such as that of Soviet Russia in 1919 two reactions are possible. Either conditions may be regarded as so obviously temporary as not to affect long-term speculations, or they may be regarded as a

rather stony short-cut to a utopia which Lenin inclined to the view, though doubtless convinced by the thought that many of the culprits to be considered were the temporary abnormality of times. The major conflict between the obviously greater power of government and the respect of the "withering away" of state. On the other hand the utopia which—both in theory and practice—best fitted into reality the dream of the "society of all for all" in the need to subordinate all other considerations to a practical aim... a universalism in the productive forces of the country, practice, policy and theory were at one. *The ABC of Communism* illuminates the path by which Russian communism transformed primarily into an ideology and a method for economic, technological growth in backward countries.

Mr. Carr's introduction is always, lucid, calm, and informative. The hardly an unqualified admirer of either the authors, and especially not, it would appear, of Bukharin, he appreciates the historic force of *The ABC of Communism* as one of the historic monuments.

# Small men's crusades

**GIUITA IONESCU and ERNEST GELLNER (Editors): Populism. 263pp. Wiedenfeld and Nicolson. £2 10s.**

Historians and political theorists deal extensively in labels, calling movements, societies or ideologies "feudal", "imperialist", "totalitarian", or what have you. This is part of the work of generalization or "periodization" which no serious inquirer into the past can avoid. These labels are generally applied *ex post facto*, when the phenomena to which they apply are on the wane; and more often than not they are brought into use by publicists anxious to discredit or denigrate the phenomena in question. Hence the words become totems of political controversy; and a tiresome situation arises in which writers hypostatize the labels and, instead of being content to explain what happened, are above all passionately interested to assert or deny that this or that movement or regime was feudal, imperialist, totalitarian, &c.

"Populism" has been one of the least fruitful and exciting of recent political catchwords, and it is a little puzzling that a body of distinguished academics should have gathered two years ago at the London School of Economics to discover what populism really is. The present volume contains papers read on that occasion, together with three further essays apparently designed to give some show of coherence to the whole. The discussions at the conference were doubtless stimulating to those who took part; the trouble about the volume is not that it is good only in parts, but that the good parts are those which obstinately refuse to fit into any coherent whole.

The only important movement which actually used the name "populist" arose in the United States towards the end of the last century, when the Populists made a vigorous attempt to constitute a third political party. American populism is traced back by Professor Richard Hofstadter in the first essay in the volume to its origins in Jacksonian democracy. It was not specifically agrarian and not anti-capitalist—it was the revolt of the small entrepreneurs, farmers and businessmen against the growing predominance of big business and big finance. Its most famous, or notorious, slogan, W. J. Bryan's "crucifixion on a cross of gold" would have been more impressive if it had not been tied up with the protest of the silver lobby against the demonization of silver. A later essay suggests an element of populism in Joseph McCarthy (frankly for this purpose, with Hitler and Pujolade). But surprisingly there is

no mention of the last recognizably populist movement in American history—the La Follette farmer-labour party in Wisconsin in the 1920s.

Simultaneously with the rise of populism in America, there appeared in Russia a movement whose champions called themselves, *narodniki*. Since *narod* is the Russian for people, it was not doubt inevitable that *narodnik* should appear in western languages as "populist", and Professor Franco Venturi, in the best recent western book on the subject, considered this tradition. It is none the less unfortunate. The only really convincing contribution to the present volume, Professor Andrzej Walicki's essay on *narodnikhestvo*, brilliantly analyses its mixed social background, its relation to Marxism, and its widespread ramifications in Russian politics and thought. He demonstrates the lack of any real point of contact between the Russian movement, marked both by a primitive agrarian nationalism and hostility to capitalism, with American populism. If a European counterpart is needed for American populism, it would be less far-fetched to seek it in the early stages of the Nazi ideology. After

all, *Folk* also means people. *Nazi* began as the protest of the German and German society in the 1920s was nearer to modern American society than was Russian society in the 1870s and 1880s.

Nearly every other essay in the volume is bedevilled by the misguided attempt to find a common path for populism in the United States, Russia, and then to fit into this tern movements from all over the world which nobody had hitherto thought of calling populist. I word gets muddled about in all directions. Sir Isaiah Berlin is quoted as defining populism as "belief in the value of belonging to a group or culture"; this is fine so far as it goes, but Professor Peter Wiles tells us that populism is anti-intellectual and a democratic revolution— which has the merit of ruling out most of the Russian *narodniki*. Mr. K. R. Minogue, in a stimulating paper, wants to see the current African ferment populist rather than nationalist. All this word-spinning exhibits considerable intellectual ingenuity; but it does perhaps have been kept in the hot room and not presented to the public view as a positive contribution to scholarship.

# Lenin and labour

**FREDERICK I. KAPLAN: Bolshevik Ideology and the Ethics of Soviet Labour. 521pp. Peter Owen. £3 5s.**

This is a whale of a book. Its principal theme is the Bolshevik attitude, ideological and practical, to labour at the outset of the regime and during the civil war. But first we have a disquisition on Lenin's theory of knowledge (as expounded in *Materialism and Empirio-Criticism*) and Lenin's theory of history. These mysteriously "demand obedience to a power outside man himself" and lead to conditions of "psychic insecurity" which has to be "allayed". There is an appendix on "Berkelian Arguments Against the Theory of Reflection". The large and comprehensive bibliography includes works by Hume, Kant, C. K. Ogden and Professor H. H. Price, as well as some obviously relevant material; surprisingly, *Trud* and *Voprosy Truda* are missing from the list of Russian newspapers and journals.

Mr. Kaplan has worked tremendously hard, and used many rare

sources which are not easy to find. His book is full of facts, references and quotations which will make it useful to students of the period. But this tribute paid, little else can be said by way of praise. Mr. Kaplan often falls into the civil war. Some live understanding of the conditions and problems created by it would have shown how pragmatic the handling of labour by the Bolsheviks was bound to be; and we might have spared much of the philosophical and psychological commentary which the text is interlarded with. This sort of commentary for a way of life could be added with ease to the ideological dogma that the mind reflects the ever-changing reality. This sort of commentary constantly repeated, makes the book barely readable. An awkward over-loaded style does not help even when the writer is dealing with the reader is sometimes left with sentences like the following: "The protection of labour in dangerous occupations and the protection of the employment of night industry were permitted despite the labour code." One can make a guess at what is meant, but what is said means nothing.

THE EXPORT of the English written word, printed here or abroad, has for centuries been a powerful cultural and political force. It is now also an important commercial and economic one. The British book and periodical publishing industry, recognized as one of the most important and efficient in the world, makes a substantial contribution to the export effort and, therefore, to the health of the balance of payments of this country.

In 1967, the last year for which full figures are available, British books and learned journals earned, in round figures, £54m. in foreign exchange. This was 43 per cent of the total turnover of the industry, thus putting books among the leaders in the export league. In fact, by proportion of output the book industry is surpassed only by whisky, agricultural equipment and some textiles in its contribution to British exports. These figures include not only receipts for books physically exported from this country but also publishers' own earnings from the sale abroad of rights (between seven and ten per cent of the total) as well as remittances from British publishers' overseas branches and subsidiaries. They do not, however, include the earnings of literary agents from the sale of rights—perhaps fifty per cent of the total earned by publishers under this heading.

To complete the picture of the contribution from the publishing industry as a whole, there should be added to these earnings the very substantial sums which British publishers receive from the export of newspapers and magazines, including trade and specialist periodicals. Britain exports in this field more than any other country and a considerably greater proportion of total output. Earnings from this source now amount to probably more than £20m. a year. In what follows, I have concentrated on the activities and earnings of the book publishing industry as such, i.e., essentially of those publishers who are members of the Publishers Association.

From a national point of view, and

in strictly commercial and financial terms alone, it is clear that writing as an export is now "big business". It is interesting to compare the achievement of the British industry in this regard with that of the other great book producer in the English language, the United States. Here, figures for the full year of 1968 are available. Whereas the total turnover of the American book industry was, in relative terms, roughly comparable to that of the British industry (the British total being some £125m. per annum, and the American ten times as great, i.e., showing the same relationship as British Gross National Product does to the American), American book exports in that year amounted to \$137m., i.e., not very much more than the British total

of about \$130m., but representing only six per cent of the total turnover of the American industry. The growth of British book exports has been remarkable. In the past sixteen years or so British book exports have increased by nearly 300 per cent, that is about three times as much as the increase in total exports. In the first nine months of 1968 they show a further rise of 16 per cent over the same period of 1967.

This international activity of the British book industry is by no means new. Some of the first British books to move overseas went with the Pilgrim Fathers. The colonists of North America naturally obtained their books from Britain, and with the spread of Empire and the moulding of education in many parts of the

world on the British pattern by means of the English language, it was natural that books should also move on an increasing scale. As the colonies were transformed into independent members of the Commonwealth, British publishers continued to supply a large proportion of the books required and, until relatively recently, most books imported by the developing countries who use the English language as an integral part of their educational system were designed for syllabuses largely modelled on the British educational system.

In the past ten years, however, rapid changes have taken place. Syllabuses have been altered to fit more closely the needs of the developing countries, and British publishers who

specialize in supplying developing countries' markets, particularly in the educational fields, have encouraged British authors to write for export to these markets. Some of these books, designed to meet the needs, say, of instruction in the English language for Malay speakers, or to serve the needs of a history syllabus in West Africa would be designed for export and would have only a limited, mainly library, sale in Britain itself. Books written for tertiary education and postgraduate students will, on the other hand, still be only rarely designed specifically for export. As the English language remains clearly established in the international academic community as an important, and often the prime, medium of instruction, publishers of academic, technical and scientific books in the English language on any subject will regard the world as their market and will often expect to sell more copies overseas than in Britain itself.

Nor is this confined to educational and scientific writing. Fiction, including biography and drama, are, of course, never or hardly ever written expressly for the export market. But here too the possibilities for overseas sales are considerable, including, of course, the possibility of additional income from translation, reprint and film rights. So, a significant proportion of general and paperback publishers of fiction, biography and children's books export their products or sell rights to overseas publishers, thus earning for themselves and for the authors substantial sums in royalties and for the country considerable amounts of foreign exchange.

As in many other sections of our export trade, it is the richer, more highly developed, industrialized countries of the world that provide proportionately the most extensive markets for British books and "rights". Some £9m., for example, of total earnings come from western Europe (of which about 10 per cent are from the sale of rights) and almost the same amount (with, however, as one would expect, rather more—15

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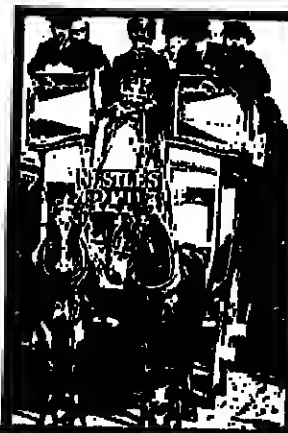
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per cent—of rights income from the United States.

About 15 per cent of the total earnings, or some £8,500,000 to £9m, come from developing countries. But despite the arguments recently developed for a considerable lessening of copyright protection, only £50,000 was spent in 1968 by all the developing countries on the purchase of translation and reprint rights in British works. Both for exports and for rights India is the largest single market. It has a highly developed publishing industry and spends about £5,000 on translation rights and £40,000 on reprint rights, but as much as £1,500,000 in imports.

The question of rights has recently come to wider public notice through the conference held at Stockholm in 1967 to discuss a revision of the oldest copyright convention, that concluded at Bern in 1896. This comprises mainly European countries and their former dependencies. The other International Copyright Convention (U.C.C.), was sponsored by Unesco and came into operation in 1952, primarily to act as a bridge between the Bern Union members and other developed countries, mainly in the Americas. The Bern members were, however, safeguarded by a special clause, providing that any member who withdrew from Bern would be denied protection under U.C.C. by other Bern members. As a result, developing countries who were attracted by some of the provisions of flexibility under U.C.C. discovered that their commitments under Bern prevented them from taking advantage of these. At Stockholm the prolonged campaign to loosen up the provisions of Bern and, at the same time, to remove the U.C.C. "safeguard clause" came to a head and led to the adoption of a protocol. This allows developing countries to limit copyright, as in the U.C.C., to twenty-five years after an author's death. What is, however, more important is that it makes possible compulsory licensing and fixing of royalties for translations and reprints after three years from first publication and, even more significantly, to restrict in any way that these countries may wish, copyright in works required for "teaching, study and research in all fields of education".

Not surprisingly, this protocol has not been accepted by the majority of developed countries including Britain. It would, however, be wrong to regard this as due to a lack of sympathy on the part of British publishers for the need of developing countries. These are fully understood and great efforts have been made in recent years in a variety of directions to provide assistance in meeting them. As the figures for rights income from the underdeveloped countries show, the sums involved to give a modicum of protection to authors and publishers are not great, and even a substantial increase, resulting from a considerable expansion of local production of books originating elsewhere, would be unlikely to represent a serious burden for the developing countries. A joint study group of the two conventions, at which the International Publishers Association is represented, will be meeting this autumn in Washington and it is to be hoped that a solution will be found that is acceptable to both parties.

That the British publishing industry is anxious to help accelerate the development of poorer countries of the world in the areas in which its own activities are relevant is proved by a number of initiatives publishers have taken and the response which they have given to initiatives taken by Government departments or other Governmental organizations. For one thing, many British publishing houses now operate overseas companies, which are primarily concerned with publishing directly for the local market and often export back to Britain considerable numbers of books which they initiate. This is not only of great help in the expansion of the industry in the overseas country concerned, it also stimulates greatly the development of an indigenous literature. The overseas branches of British publishers actively seek out and foster new authors who can deal with the particular subjects of primary interest to the local market.

With increasing frequency the truly international publisher—and publishing is becoming more and more of an international, or multinational, business—will have the books in question produced in the country of origin and then arranged for his associates or branches to market them internationally. To the extent to which this happens, sources of income other than from direct exports will be stimulated; at the same time there is no evidence that this is to the disadvantage of the absolute growth of physical exports and the earnings which they produce. On the contrary, the record in this respect is very much the other way.

In this connexion I should also mention the English Library Book Scheme, which is under the aegis of the Ministry of Overseas Development. It is designed to make cheap books available to underdeveloped countries and has brought much benefit to these countries in recent years. It is true that British publishers have not been universally enthusiastic about this scheme, not so much because of the effect which they feared on their normal exports but because they considered that it might lead to a rigidity in the establishment of lists on different subjects which would ultimately diminish, if not remove altogether, the advantages of a cheap book scheme both to the recipient country as well as to publishers and authors here. Nevertheless, they have cooperated wholeheartedly. Various other activities that fall generally under the heading of technical assistance to developing countries in respect of books and publishing have been much stimulated by the activities of the Book Development Council, of which more in a moment.

Copyright is only one of the international publishing problems on which British publishers maintain close relations with those in other countries. The Publishers Association, which was formed in 1896 and is one of the oldest trade associations (after the German and Dutch), is a very active member of the International Publishers Association, which meets at congresses at four-yearly intervals and at working sessions in between. It will, in fact, meet in 1970 in "mini"-Congress in London. It concerns itself with a large range of international problems, such as lending library rights. In addition, the annual Frankfurt Book Fair presents an unrivalled international meeting place, which brings together publishers and book buyers of all kinds. As I have said at the beginning, the commercial aspect of book exports is inseparable from their cultural mission. In this regard books are different from other commodities. In the first place, they, more than other commodities, carry with them a considerable influence for the furthering of other exports from the originating country; for it has been shown time and again that books tend to orientate the mind of the recipient towards other products of the country concerned. This is obvious in the case of scientific or technical works which, for example, the engineering industry. But it is also true in the case of many other books; and the British book trade has, therefore, not without justice, claimed for some time that "trade follows the book".

Over and beyond this, the British book remains one of the most powerful vehicles for spreading the genius of the language and the ideas and ideals which it expresses. The narrowly commercial aspects of books are thus inseparable from those wider ones. British publishers, who through their own trade association have done much by collective activity to stimulate exports, have for this reason always cooperated most closely with Government departments and Government-supported agencies, particularly the British Council, in the organization of overseas libraries and information centres, book exhibitions and so on.

In doing this they have at times been responding to the even more vigorous activities of other book-producing countries, who have more explicitly than Britain recognized the powerful role of book exports as a means of propaganda in the trust and best sense of the word. For books that foreign readers freely seek and accept for their inherent value are bound to have a much greater impact than a much attempted at influencing opinion. Russia has recognized this and has

attached great importance to the expansion of her book exports, particularly as a means of carrying a message of Russian scientific achievement to other countries. There is a great deal of Government involvement in these exports, though it is very difficult to measure. It is also known that there is an interest on the part of China in this field. France has probably been a country that has been most conscious of the value of its language in maintaining and expanding French influence; and here too there is a doubtless a good deal of Government support available to the trade, particularly for exports to overseas countries. The United States relative newcomer in this area, characteristically, devoted considerable funds to support the publishing industry through, for example, the "Franklin Book Program", designed especially for developing countries. Moreover, the Government has supported the development of a new book publishing industry in India, called "a national book policy" a mark of recognition that has yet been achieved in Britain.

About five years ago a number of publishers, representing almost a whole of the exports of British books, overcame their traditional individualism sufficiently to band together to create the Book Development Council as a cooperative enterprise, fostered not only the expansion of exports as such but to bring home to the Government the very special role of books in international trade in cultural relations. Its immediate objective of receiving from the Government a grant, matching the subscription for an initial period, five years by the publishers themselves, has so far not been achieved. The Government have, however, by an initial non-recurring grant, £10,000 from the Foreign Office, subsequently, through a Board of Trade grant for specific purposes, £45,000, spread over a period of five years, given a measure of support. Up to now, however, the Government have been reluctant to accept the book industry's appeals for financial aid. In its approaches to the Government the industry has been handicapped not only by the unfavourable economic climate at the time but also by the fact that its appeal has been fragmented, being addressed, in respect of commercial matters to the Board of Trade, for its role in technical assistance to the Ministry of Overseas Development, and in regard to cultural projects to the Foreign Office, as well as, marginally, to the Government departments.

Nevertheless, the record of achievement of the industry through the Book Development Council has been considerable. It has throughout been working in close conjunction with others, such as the British Council, and has always sought to avoid duplication of effort. As a result it has had a series of most successful missions to such widely different markets as Australia and Japan, has had "inward" missions from book-sellers from various countries, particularly in western Europe, has cooperated in overseas exhibitions, and has developed serious selective lists, covering most British books on the more important academic subjects. It has also acted for the Ministry of Overseas Development in a number of "book aid" assistance fields. A particularly novel and important development has been the setting up of a comprehensive, computerized publishing service, designed to enable publishers gradually to dispense with their own mailing lists by giving them a specialized, carefully focused service, covering a vast range of topics and a large number of countries; thus avoiding the great waste of scattered, unspecialized circulation lists. This service is already operating and is rapidly approaching the state of financial balance with the hope, before long, of profitability quite apart from the highly important service which it offers to publishers.

It is probable that before long the various export efforts of the British publishing industry will be further consolidated by the creation of a structure that will be unified and more effective than hitherto. What happens the industry will be even more entitled to claim, and hopes, to receive, moral and financial recognition from the Government for a unique instrument not only of economic but also for wider cultural purposes.

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### Autumn

## On assistance

DENNIS MARSDEN: *Mothers Alone*, 282pp., Allen Lane The Penguin Press. £2 10s.

Poverty for the Victorians was an ever-visible fact of life, but they needed Booth and Rowntree to reveal its full extent and Dickens to bring home imaginatively the horror of it. Poverty today is mostly out of sight—we have to be reminded that it exists at all. Perhaps for that very reason the psychological experience may be even more bitter than in the past when everybody in a working-class neighbourhood was in the same boat. It is worst of all for those who become poor after having enjoyed the standard of living normal in the community. Peter Townsend, so movingly described the humiliations of impoverished old age that a major change in public attitudes and policies was resulted. Dennis Marsden, in a preliminary study for the University of Essex poverty survey, has tried to do the same for another submerged group in society—fatherless families.

Fatherless families are very poor. A 1966 government inquiry estimated that half of those with two or more children had incomes below the national assistance scales of payment. Because of women's low wage-earning capacity, even full-time work will take an unsupported mother barely a pound above the poverty line. And to the practical difficulties of life on a weekly income half that of the average married couple are added the emotional problems of being single in a world that expects parents to come in couples.

As Mr. Marsden has shown in previous books, he is a most sensitive interviewer with a generous sympathy for the unfortunate and a marvellous ear for the individual voice. He talked to 116 women bringing up families alone, dependent on the cold charity of the National Assistance Board and, if they were lucky, the kindness of relations. The few descriptive passages in the book pinpoint the experience of deprivation in the midst of plenty. Children were especially hard hit: "Several little girls were wearing thin party dresses playing outdoors in winter, and one girl on a council estate was in jodhpurs." Their clothes had to come from the W.V.S. Some children preferred bread and jam at home to the embarrassment of claiming free school dinners. Girls who could not take ingredients for cooking lessons were put on cleaning and washing up.

Unmarried mothers or separated wives who lived with their parents were under less financial strain, but often paid in other ways for their rela-

tive prosperity, as one family scene perfectly catches: "She lives here with us and she's got no overheads. She couldn't manage on her own with them children." The wife rocked backwards and forwards, clutching her shoulders, pink with frustration and embarrassment. "I could I" she burst out. "If I got away from you lot!"

Unsupported mothers tend to be viewed and treated in different ways depending on whether they are widowed, divorced, separated or unmarried. Dennis Marsden finds the reasons for their situation largely irrelevant to their current needs. The central fact, as he shows in perhaps the most valuable section of the book, was their financial dependence on the National Assistance Board, and what seemed to them the whims of its officers. Too often the Board acted so as to make an already hard life barely tolerable. The stringent earnings rule prevented women with average work skills from improving their position. Pressure on divorced and separated wives to pursue their husbands for maintenance through the courts embittered their relationships to the detriment of the children. Worst of all, the cohabitation rule effectively blocked the mothers' chances of remarriage. Some practices of the Board, obviously dictated by custom and administrative convenience, unnecessarily exacerbated the problems of the fatherless family in the community. Weekends are the normal time for shopping and spending, but the unsupported mother gets her allowance on Monday and does her shopping when wage-earners are beginning to feel the pinch—hence the myth about families on national assistance living in affluence.

By gathering material from only one source, mothers on assistance, Mr. Marsden has limited the scope of this inquiry and, with all its merits, the texture feels thin in places. One would like to be able to separate the material and emotional sufferings of the women, but without a parallel study of mothers who are alone but not poor this is impossible. The discussion of causes of marriage breakdown, lacking the husband's side of the story, is so superficial it might have been better omitted. There are many unanswered questions. Why should the National Assistance children be so imprisoned by the spirit of the Poor Law after twenty years of an official campaign against it? Here's a subject crying out for investigation.

But it is a measure of the book's quality that one puts it down with a slight sense of disappointment. It is a very good book; it might have been a classic in the literature of poverty.

It is a measure of the book's quality that one puts it down with a slight sense of disappointment. It is a very good book; it might have been a classic in the literature of poverty.

## In adoption

JAN DE HARTOG: *The Children*, 265pp., Hamish Hamilton. 35s.

Fifteen years after the end of the Korean War there are still 60,000 United States servicemen stationed in the country. A by-product of this situation is that, by now, more than 10,000 children from Korea, mostly of mixed parentage, have been adopted by American families. As members of a Quaker organization the author and his wife were involved in furthering such adoptions. In the process, almost by accident, they found themselves the adoptive parents of two Korean girls aged five and three at a time when Mr. de Hartog was fifty-three years old and when their own family was grown up. From that experience Mr. de Hartog, a novelist and playwright whose previous work is of far different character, has produced what amounts to a manual for other adoptive parents of children from Asia. It would be a pity if it were the occasionally rather whimsical manner which he adopts were to deter any of the readers at whom it is directed because, in its unpretentious way, this is an excellent book. Mr. de Hartog neither simplifies the issues nor dodges the standard objections to the whole question of adopting these children, of which the most serious is that it is a form of

wise to remove children from their own environment and culture even if they gain materially by the removal. He himself accepts the general principle, but the environment from which these particular children are removed is that of orphanages, where the death-rate for those under eighteen months is horrifying and where those up to the age of two are kept all day in iron-cots with slatted bottoms—this to do away with the need for nappies which would have to be changed and picked up as little as possible.

A similar rationality marks Mr. de Hartog's handling of most of the problems which adoptive parents are likely to meet, which are dealt with practically and circumstantially. He has, for instance, obviously a very considerable knowledge of child psychology, but he is usually at pains to check theory against reality. In "testing" the deliberate actions of children desperate to reassure themselves that their parents will still love them, however "naughty" they are, he has a nifty tale that may bring comfort to many.

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The development of a clearly defined policy on the slave trade under the parliamentary guidance of men like Wilberforce, Lord John Russell and Sir T F Buxton and its implementation by the Foreign Office (particularly under Viscount Palmerston) held office as Secretary of State for Foreign Affairs under Grey and Russell and the Royal Navy, provide centralising themes throughout this material. The strength of British policy, methods of limiting, actively suppressing and finally abolishing the trade, the difficulties encountered, the living and working conditions of slaves and the attitudes of foreign powers and colonial legislatures are extensively covered. The Irish University Press set of these papers consists of 94 volumes, organised in three distinct but complementary sections, with the papers in each section published in chronological order. The first section (Volumes 1 to 8) contains the Reports from Select Committees and a volume of Instructions to naval officers. Section two (Volumes 9 to 10) is made up of the administrative, diplomatic and informative correspondence between the British Foreign Office, its foreign counterparts and its representatives and agents abroad. The third section includes the remaining reports and correspondence, as well as the Acts, Orders in Council, general papers and statistical returns relating to the slave trade for the century.

Of interest to historians, economists and sociologists interested in slavery and/or the development of the geographical areas considered in the volume: universities with departments of African Studies, organisations and institutions concerned with Africa and the Caribbean and with Negro history.

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During the nineteenth century the Canadian provinces were faced with the serious administrative and development problems of a nation being born and seeking its own identity. The papers presented to parliament throughout this century explain the individual areas of difficulty and show how the colonial and home governments attacked these problems and succeeded in uniting Upper and Lower Canada in 1840 and forming the Dominion of Canada in 1867. The major problems of the colony related to land distribution and the difficulties of immigration and the Clergy reserves, the Maine, Oregon and San Juan boundaries and later to the century fishery rights on the coasts of Newfoundland are documented fully. The reports, correspondence and papers on these problems reveal the historical development, social implications and political administration involved. The colonial government was also faced with the serious problem of handling the native Indian inhabitants. Of special interest here is the series of correspondence between the Secretary of State for the Colonies and the provincial governors relating to the Indians in their provinces. The physical development of the colony, rail, canal building, the growth of agriculture and commerce and opening up of the interior (Palliser's exploration) is recorded. Many of the key figures involved in the administration of the colony were among the leading administrators of their time: Lord Glenelg, Sir Francis Head, Lord Durham, Sir John Colborne and Sir George Arthur all of whom played major roles in moulding the provinces.

Of interest to historians and those interested in British colonial policy, immigration and Canadian-US relations. The period 1834-37 was one of intensive inquiry into the conditions of the native inhabitants in British possessions. The principal tribes covered were the Bechuanaland, Bushmen, Caffres, Crep Indians and Hottentots. The committees and officials examined such matters as the character, habits of life and forms of self-government of the tribes. The stated object of these inquiries was to secure for the tribes the due observance of justice and the protection of their rights, to promote the spread of civilisation among them and to lead them to the peaceful and voluntary reception of the Christian religion. Of interest to anthropologists, historians, especially those interested in social and colonial history, students of colonialism and those with interest in the geographical areas covered.

### New Zealand

17 volumes \$1,250 net

17,312pp (approx) 72 maps (60 folding and 12 coloured)

One of the valuable features of the nineteenth century parliamentary papers relating to the colony of New Zealand is the total clarity they provide of the administrative process of colonisation.

### The Irish University Press set of these papers, all relating specifically to the problems and progress of the New Zealand colony includes the preliminary parliamentary inquiries into the suitability of the islands for colonization. The Select Committees which held these inquiries heard evidence (published with the reports) from missionaries, traders, natives and various colonial officials. In 1840, Captain Hobson arrived as Lieutenant Governor and immediately set up an administrative system. The New Zealand Company was established to allot land and tenures were made with some 500 Maori chieftains. From this point on the flow of papers presented to parliament describes the growth of strong local settlers' associations and the consolidation of a centralised government under the guidance of able administrators such as Governors George Grey, T. G. Buxton and G. E. Bowen. Three well documented aspects of the colonization of New Zealand into the distribution of land including the swift dissolution in 1851 of the problematic New Zealand Company, the reaction to colonization of the Maori inhabitants and the effects of the discovery of gold in 1861 which helped to increase the population of the South Island almost threefold within a ten-year period and was the beginning of real economic strength and prosperity for the colony. The material on the Maori people includes detailed reports from the colonial Native Department on their political, social and economic institutions as well as on their progress and education under the colonial administration. Of interest to historians and others specialising in New Zealand affairs, anthropologists, and students of colonial expansion and the history of emerging nations.

### Australia

34 volumes \$2,118 net

19,342pp (approx) 66 maps (44 folding and 22 coloured)

The colonization of the Australian continent had its beginnings in the convict settlements of New South Wales, a factor which played an important part in its early development and character. The problems experienced, those of administration, legislation, land allocation, treatment of aboriginal inhabitants, supply of labour, discovery and expansion and economic growth were essentially inter-related and particularly to the physical conditions prevailing.

The nineteenth-century Parliamentary Papers relating to the Australian colonies provide the information necessary for research into each of the problems and into the theory and practice of British policy on colonization. Of special interest are the reports of the Royal Commission on the International Exhibitions held at Sydney (1879), Melbourne (1880) and Adelaide (1887), the series of digests of statistics for Victoria and the correspondence on the Aborigines Protection Board. Of interest to historians and economists interested in Australia and the development of emerging nations, students of constitutional law, organisations and institutions concerned with Australia and international banking, UNESCO and similar organisations.

### Anthropology: Aborigines

3 volumes \$153 net

1,500pp (approx) 2 folding maps (1 Coloured)

The period 1834-37 was one of intensive inquiry into the conditions of the native inhabitants in British possessions. The principal tribes covered were the Bechuanaland, Bushmen, Caffres, Crep Indians and Hottentots. The committees and officials examined such matters as the character, habits of life and forms of self-government of the tribes. The stated object of these inquiries was to secure for the tribes the due observance of justice and the protection of their rights, to promote the spread of civilisation among them and to lead them to the peaceful and voluntary reception of the Christian religion. Of interest to anthropologists, historians, especially those interested in social and colonial history, students of colonialism and those with interest in the geographical areas covered.



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68th Year

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# Commentary

## Planet

The module made more like a crash-landing. And on the planet—only fused rocks and tinder, no spark of life.

Bleating.

But the first guards were murdered. The ladies ripped by fangs were hurled in vain. In the black daylight they vanished immediately from the stone graves and next day attacked the living.

They felt that some sort of principle, vampire in spirit, was waiting here to use bodies, brains and thoughts for ends which like darkness-like spin like laughter were faithless.

And others were devoured and others among the ground stalked the living. Until it was no longer clear who still had the original life in him.

The planet stood like the howling of wolves perished in timeliness.

There was no point in pretending to be crabs. They knew, and it knew through them. They required the module and set out for Earth. Perhaps still human, perhaps also vampires.

And it's not known whether they ever landed. And it's not known what did land here. Maybe there are only symptoms. And haunting. And the strange activity of dead idiots.

MIRISLAV HOLUB

Translated by Judith and Ian Milner

## End of 1968

From the moon—or almost from the moon—I have gazed upon the modest planet that contains philosophy, theology, politics, pornography, literature, sciences patent or occult. Within it there is also man, and I among them. And all of it is very strange.

A few hours hence it will be night and the year will end among explosions of sparkling wines and fireworks. Also of bombs or worse, but not here where I am. If a man dies it will not matter to anyone provided he be unknown and he be far away.

December 31, 1968

EUGENIO MONTALE

Translated by Luciano Rabay

Orson Welles's film of *The Trial* has probably been the most familiar exercise in transferring Kafka to other media; the Czech Theatre on the Balustrade brought their version of the same piece to London for the 1967 World Theatre Season; and Steven Berkoff now offers his own versions (which have apparently won the approval of Kafka's literary executor) in what he claims to be the first public performances of Kafka on the English stage. At the Roundhouse he undergoes a nightly *Metamorphosis* into a gigantic cockroach, and is the perfect and willing victim of the Bed, the Harrow and the Designer in *The Penitentiary*.

Mr. Berkoff's versions cannot of course be *chi* Kafka, whose writings are essentially all spectacular. Kafka shared Max Brod's thesis "that the essence of the drama lies in a lack of action, rather like a whole building whose foundation walls have been torn up out of the earth with a force which today is still close to madness."

On another page, Mr. James Price describes how progressive publishers now can and should rationalize their methods of production. But however smoothly organized British publishers become it is hard to believe that any of them will try and match what a new Paris publishing house has just done, and produce 128-page books of poetry, with a cover printed in four colours, which sell for one franc, or about one and eightpence.

The firm is the Editions Saint-Germain-des-Près, formerly the bookshop of the same name, which specialized in poetry. It started out by selling its new collection, called "Poésie 1", only in its own shop, but had to look for more outlets when it sold only 1,000 copies in three weeks. It has now made impressive and ingenious arrangements with bookshops which have produced savings in the costs of accounting, distribution, restocking and so on.

"Poésie 1" began with a set of five volumes, and of the 100,000 sets printed 60,000 have so far been sold by the publisher. The first set includes some unpublished poems by Jean Cocteau and a selection from Rimbaud with two prefaces, one by the novelist Yves Berger and another, clearly aimed at roping in a more volatile public, by the film actor Jean-Paul Belmondo. Each book also contains advertising matter, which is another and a critical reason why they are so cheap. This intriguing practice could make problems for the space salesman; just who, for example, wants his wares touted specifically among readers of Mallarmé?

Most of the lamented inflation has taken place, as might be expected in fields that have been important. Once a handful of private collectors—John Quinn of New York and T. L. Wise are the best known—were prepared to invest in work of the moment, to buy, say, a manuscript of Conrad's *The Secret Agent* before it was complete (Wise, in 1910, or to finance *Ulysses* by stripping of their Italian endowments, 1919-23, \$1,200).

Now a multitude of institutions gobble quantities of private deals in the fullness of time, complete openly in the salerooms by the manuscripts of established writers. (Graham Greene, for example, sold his *The Power and the Glory* in 1964, £14,550, and his *The End of the Affair* in 1968, £2,350). At times, also, the Italian endowments are often appearing as *exemplars* and *best-sellers*.

In mitigation, one must admit that there is little rational ground for the use of "computer" instead of "did I tell you that at the two sales before, and 'henceforth' is an unfinished (for the most part) word sound which compared to the new award a reasonable enough commemoration.

Chalmers's (1780-1847) collected works run to thirty-four volumes, taking in natural theology, evidences of Christianity, political economy, general theology and science. One

of particular interest is *Adaptation of the Moral and Political Economy of Man*, surely a prophetic work. Another is *Paul Tillich's search for the ultimate ground of being* and Robinson's attempt to be *the good*.

Collins's own thriving *reign* is built on rock, for they were the first publishers to win a for printing the Bible under the of the 1834 Patent. Their first Bible appeared in 1838, edition of 1840. Production even up to the early 1960s, as low as to persuade Collins of measure of divine assistance they gratefully recorded by a ment:

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Italians have long been worshipping the French, at the incursion of ring Anglo-Saxon words into language. Last year Paolo issued a stirring patriotic in the Milan newspaper *Corriere della Sera*, to the press, radio, television, and the cinema, in which he popularized proper Italian English, now that the review issue a year later, is that where the feely decent Italian serioso, often been discovered for their words, their use is still all frequent.

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## NEXT WEEK

A page of unpublished poems by Sylvia Plath

## from our backlist

Collections of critical essays are a mixed blessing. If there are any curses going about perhaps we should take our share since we were one of the founders of the genre in 1955 with the volume *Interpretations*, 25s, edited by John Wain. 1960 was a double event—Frank Kermode's *The Living Milton*, 25s, and John Killham's *Critical Essays on the Poetry of Tennyson*, 35s. 1968 saw B. G. Southam's *Critical Essays on Jane Austen*, 35s, and later this year we shall publish *Critical Essays on George Eliot*, edited by Barbara Hardy. (Available in paperback)

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# The market in authors' manuscripts

JENNY STRATFORD

An Assistant Keeper of Manuscripts at the British Museum

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of the bullish 1960s—the decade which has been

marked in collecting history by the

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Most of the lamented inflation has taken place, as might be expected in fields that have been important. Once a handful of private collectors—John Quinn of New York and T. L. Wise are the best known—were prepared to invest in work of the moment, to buy, say, a manuscript of Conrad's *The Secret Agent* before it was complete (Wise, in 1910, or to finance *Ulysses* by stripping of their Italian endowments, 1919-23, \$1,200).

Now a multitude of institutions gobble quantities of private deals in the fullness of time, complete openly in the salerooms by the manuscripts of established writers. (Graham Greene, for example, sold his *The Power and the Glory* in 1964, £14,550, and his *The End of the Affair* in 1968, £2,350). At times, also, the Italian endowments are often appearing as *exemplars* and *best-sellers*.

In mitigation, one must admit that there is little rational ground for the use of "computer" instead of "did I tell you that at the two sales before, and 'henceforth' is an unfinished (for the most part) word sound which compared to the new award a reasonable enough commemoration.

Chalmers's (1780-1847) collected works run to thirty-four volumes, taking in natural theology, evidences of Christianity, political economy, general theology and science. One

of particular interest is *Adaptation of the Moral and Political Economy of Man*, surely a prophetic work. Another is *Paul Tillich's search for the ultimate ground of being* and Robinson's attempt to be *the good*.

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policy in the British Museum, and, it is believed, in the National Library of Scotland, to reserve from public use the manuscripts of living persons. By the same token public money was not normally spent on them. Nevertheless, some covetable works of the twentieth century were acquired for British libraries, even in the old era. The Friends of the National Libraries were particularly helpful. They bought the poems of Wilfrid Owen and presented them to the Museum in 1934. A decade later Shaw gave T. E. Lawrence's letters to his wife, together with *The Mist* and other Lawrence material. Even so recent a work as Denton Welch's *Maiden Lunge* came in 1956, bought for the Museum by a former Keeper of the Manuscripts Department, Dr. Millar, and presented, again through the Friends. In 1963 Mrs. Dalloway, an autograph manuscript in three notes, containing successive drafts (but not the earliest versions, which are in the Berg Collection), and essays for *The Common Reader*, were offered and bought. This is merely a selection of much first-rate material - all, let it be noted, acquired after the death of the writers.

But it became increasingly evident that this leisurely and fairly haphazard method of collecting for the national institutions could no longer be relied on. The arrangements made with the Arts Council in 1962 to collect the work of living, as well as dead, modern writers, marked a new departure. Writers could be approached directly. Initially the British Museum was the only library taking part in this scheme, although tribute must be paid to the imaginative collections of, for example, King's College, Cambridge, and the Bodleian. Now, it is to be hoped, members of SCNU will be buying, too. The Welsh and Scottish Arts Councils have promoted similar enterprises.

None of these arrangements precludes independent collecting by the libraries. But each operates with the aid of a "fund", an initial sum which acts as a bridging loan, and can be used as often as the purchasing libraries are able to replenish it. The English "fund" was originally £2,000. This sum has been used many times over, and has been increased to £7,000 in the current financial year, with hopes of expanding to £10,000 next year. The brief originally covered only poetry manuscripts. Now all kinds of imaginative writing are to be included. And if this is still a very long way from an ideal purchasing budget, it must be remembered that no library in this country to date concentrates its manuscript collecting resources on this particular field. Must have responsibilities in medieval as well as earlier modern periods. But at the very least modern literary work should stay in this country, though it would otherwise have done so. At worst, however, really important collections - like the majority of Angus Wilson's manuscripts, housed after prolonged negotiations at the University of Iowa - will continue to go abroad.

It is a common myth, on the other

hand, which needs frequently to be exploded, that American institutions always give the highest prices for manuscripts of living writers. The libraries in this country have so far been unable to buy comparatively few manuscripts. But when required, they have bought them in the saleroom, and by implication, paid the market price for them. The earlier of the two Auden notebooks now in the British Museum, dating from 1927-36, fetched £600 at Sotheby's in 1964. The de la Mare poems bought for £100 in the same room on July 15, 1966, are another example.

Quite apart from sheer size of available funds, American collections must, however, continue to have an advantage over British ones. They are able to ask under certain circumstances for gifts without feeling they are prejudicing the donor's potential income from the manuscripts he owns or has produced. This is through the provision of the United States tax laws, which has been affecting every branch of collecting for years. A benefactor of an educational institution may write off up to 30 per cent of his annual declared income in charitable gifts. The wonderful collection of modern American literature formed by C. Waller Barrett, which will become available at the University of Virginia, is one example. If the benefactor is an author subject to U.S. tax, and in a high tax bracket, it may actually pay him to make a gift. The Library of Congress is said to have an imaginative list of about 270 contemporary, distinguished in literary, scientific, musical and other ways, whose papers it would like to be given. The edited selection from the correspondence of Groucho Marx, including letters from Eliot, Somerset Maugham and James Thurber, which was published in 1967, shows one recent success. In December, 1967, the acquisition of seventeen manuscripts of Truman Capote was announced. They included autograph drafts of *Other Voices, Other Rooms*, and *Breakfast at Tiffany's*, besides much unpublished material, and a further gift is hoped for.

A much newer and less august institution, Boston University, has, according to Michael Frayn in the *Observer*, trodden on numerous famous lines with rather brash overtures for gifts. It has had, nevertheless, enormous success. Those who laughed at its acquisition of Eric Ambler's had should note, incidentally, that Thomas Hardy's grey suit felt hat, brown leather travelling bag and lock of hair in a gold locket fetched £10 as long ago as 1956. And a recent book seller's catalogue (No. 73, G. F. Sims) offers the autograph draft of a John le Carré short story, "A Writer and a Gentleman", with the note that it was the only manuscript of his ever known to be offered for sale. By 1966 Boston had already been given a large le Carré collection. One further aspect of the workings of the modern manuscript market remains to be discussed. This is the "contract", or arrangement to pay

an author at regular intervals, in return for an option on the work of any future work. "Go seem to have a long American history. As early as 1914 Gustave Yents, who released dated July 9:

I would not like to arrange for an annual sum for my work, but I would always be glad to give you a price for it as soon as I have a new manuscript.

Most poets now writing in the United Kingdom are not in a position to have a "contract" with an American publisher. But there are signs that such arrangements are becoming more common in England at Massey University. Christopher Logue's *New Zealand*, based on a questionnaire, used to go regularly sent to thirty-nine university libraries in the United Kingdom and generally available. And a "highly selective list of fifty position of an author under New Zealand titles" was sent in respect of tax liability, and librarians were asked to state in this country sales at all libraries showed that the holdings were poor. Some of the titles were published in the United Kingdom, sometimes in association with New Zealand publishers, sometimes not, so that it would be difficult to trace them to arrive at the total holdings. The obvious benefit to potential editors, and in any case the total holdings, besides the obvious benefit to the writer, poets, especially, of the New Zealand Institute, which has a script from the sale of their holdings than most of the university form. If the manuscript, but still below the standard to one place, made available in his list of titles.

From one point of view, the contract system did have an important role to play in the collection of modern American literature. It was published in the United States, and in any case the total holdings, besides the obvious benefit to the writer, poets, especially, of the New Zealand Institute, which has a script from the sale of their holdings than most of the university form. If the manuscript, but still below the standard to one place, made available in his list of titles.

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## To the Editor

### Commonwealth Literature

An article in the issue of *Literature* for December 1968 raises an important subject for readers and scholars of the country of the current literature of the Commonwealth countries.

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### The "Evening Standard"

Sir,—Your reviewer of Thomas Jones's *Whitcomb Diary* (July 171) writes, with reference to October 21, 1922: "At that time the *Evening Standard* was one of several London evening papers and its views were of some moment except in so far as they reflected the vendetta of the owner—Lord Beaverbrook." The owner of the *Evening Standard* in 1922 was Sir Edward Hillier, Lord Beaverbrook had no interest whatever in the paper until he bought it in the autumn of 1923. Evidently reviewers, too, have their vendettas.

A. J. P. TAYLOR, Beaverbrook Library, 33 St. Bride Street, London, E.C.4.

Our reviewer writes:—"I apologise to your readers for my mistake in the date of Lord Beaverbrook's acquisition of the *Evening Standard*. I am, however, somewhat comforted by noticing that your distinguished correspondent is himself uncertain of the year. It was 1924—see the careful analysis of this question in Appendix 2 of the last volume of the *History of the Times*."

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### In Words Begin Responsibilities

Sir,—A war has been won. Your reviewer (July 10) quotes Norman Miller and claims that "American law is at present much better equipped than English in dealing with the question of sex literature." In current crisis in censorship in the American *Atlantic Monthly* bookman, it gives a different picture.

On April 22, 1968, the U.S. Supreme Court... for the very first time established the principle that cities and states could enact their own kind of censorship laws... it is no exaggeration to say that the nation is in a "rage about obscenity" in New York City and intended to protect juveniles, have been introduced across the country with awesome frequency... 33 state legislatures and 50 city councils where new censorship laws have been introduced... If laws intended to protect minors did only that... then most of us would certainly favour them. Tragically, however, the very opposite is true. They all use terms which are impossible to clearly define, and are therefore universally vague, complex, and impossible to understand... Adding to the danger of these new censorship laws in the wide variety of ways that cities and states have attempted to use their new power... Nevada passed law AB70 which makes it a crime not only to sell to a minor, but also to display harmful material whether sold or not. A Sparks, Nev., storeowner has been convicted... A bill to license stores which sell books suitable for adults only has been passed by the Boston city council... The Washington State legislature bill would have required that "adult-only" stickers be affixed to any books not suitable for minors... In Florida and North Carolina there has been proposed a smut tax on motion pictures... The censorship review boards, which all but disappeared a year ago, are now returning rapidly... (a) Stamford, Conn., official consent will be required before any literature can be circulated to any public building (such as a school), including literature that is "inflammatory, defamatory, or obscene"... It would be against the law to sell books at the *Autobiography of Malcolm X, Manchild in the Promised Land, or Wretched of the Earth* to a school... Enforcement has been by raiding newsstands and book stores by use of teenage decoys accompanied by a detective, in Atlanta, Ga., fifteen stores were raided this way and two clerks convicted... The same method was used in Philadelphia, Pa., and in Pontiac, Michigan, where arrests were made in Ontario, Ont., and in New York, N.Y.

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## Footnotes on the Geist

JOHN A. LESTER: *Journey Through Despair 1880-1914*. Transformations in British Literary Culture. 211pp. Princeton: University Press. London: Oxford University Press. £2 17s.

For Mr. Lester the period between 1880 and 1914 in England is characterized by a pervasive despair at the absence of any confirming moral purpose in the world, and he analyses the various responses in "literary culture" to the *Geist*. The contingent limitation of the subject means that big things like class, nationalism, literacy, industrialism, politics and even formal religion are left out. The exclusions give the work a curious cultural myopia: that the scribbles like Traill appear at the fountains of despair, flux, the irrational does not ultimately signify very much. It is the weightier figures, Shaw, Wells, James and Conrad, whose voices are worth heeding, and who seem to get tangled between the illusion of the odd book review by Bunting, poem by T. S. Eliot, and so on, the whole of the business is a triumph of the

*Journey Through Despair* adds a footnote (many footnotes, to be precise) to the general case that I. A. Richards made in his pamphlet in 1926, *Science and Poetry*. Richards began from the premise that nature had finally been neutralized, and that it was the test of contemporary poets to come to terms with this state of affairs. Some, like Lawrence, de la Mare and Yeats, attempt to recreate a state of mind more appropriate to an earlier world, and are rebuffed for their error. Only Hardy had triumphed over the "comfort of belief" and had truly learnt what it was to be alive in the twentieth century. Though Richards's specific evaluations in *Science and Poetry* have been cast aside, and quite rightly, Mr. Lester accepts the general problem as Richards indicated it in 1926. But he reverses the conclusion that the neutralization was, and could be, a good thing, and warns at the end of his book to a triumph of "belief" which he suggests, hedges over for "literary culture". The ethical presuppositions of Mr. Lester's argument deserve to be made a little more explicit.

One further aspect of the workings of the modern manuscript market remains to be discussed. This is the "contract", or arrangement to pay

John A. Lester







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## Religionality of the Jews

FREDERICK ZWEIF: *Israel: The Sword and the Harp*. 326pp. Heinemann. £2 10s.

Both Christians and Jews often talk of Judaism as if it were a monolithic unity: the Christians to acclaim and justify their own liberal tolerance or to support their anti-Semitism, as the case may be; the Jews to parade the unity of Judaism in the face of attacks upon it. Mr. Zweig sweeps away such naive generalizations in *Israel: The Sword and the Harp*. "All Jews," he argues, have to a large extent taken on the characteristics of the country where they have lived. Indeed anti-Semitism has usually been an outbreak not against the Jews as such but against immigrant Jews who have imported into the country the habits of another country. This the Germans got along tolerably well with their German Jews; what drove them to insane anti-Semitism was the invasion of non-German Jews from eastern Europe.

Just as Jews of different nationalities differ from one another, so, argues Mr. Zweig, do they differ in their attitudes towards religion, and it is from this point of view that Mr. Zweig analyses the population of Israel. A quarter or rather less, he thinks, are Orthodox and a quarter are totally agnostic. The other half are on the border-line: respecting religious practices out of patriotism rather than out of religion, and themselves uncertain what they really believe. They oppose religious coercion but, says Mr. Zweig, half-heartedly because they do not want to do anything that might appear unpatriotic. The majority of Jews in the diaspora have quite abandoned religion. If they maintain religion at all it is in some liberal form, whereas the Orthodox Jews of Israel have imposed a total boycott on liberal Jews. One comes across Orthodox leaders in Israel today who deduce from the enthusiasm with which, at the time of the Six Days' War, Jews of every kind flocked to the Wailing Wall and from the support which the diaspora Jews gave to the Israeli cause the conclusion that there is a vast resurgence of the Orthodox faith and that all Jews in Israel must surely agree with Mr. Zweig that this is a naïvely exaggerated view. The Jew, in Israel or

in the diaspora alike, has, with very few exceptions, what Mr. Zweig calls "religionality"—a loyalty rather social and political than strictly religious—which causes him to support the cause of Israel when Israel is attacked and to indulge in formally religious ceremonies. But the majority of Jews, Mr.

and before long are certain to challenge them for the leadership. Israel was originally an egalitarian society; with economic development it is becoming steadily less egalitarian—the European Jews establishing themselves as the masters and the Asians and Africans as the manual workers. It is becoming a class society.

### Jerusalem 1968

I You want to know the number of gates in Jerusalem. I count seven gates open to you, four barred to me, a golden gate for the lingering Messiah.

II In deciphering letters that burn on a cold stone you will explore the language of darkness and the language of shadows. Motionless in prayer, like a hunched olive tree, you will search for keys lost by God in the wind of Kidron.

III Formed out of stony earth, of solitude fencing this town where the sorrow of the defeated is a yashmak veiling the faces of women where millions of life never set I am digging in time built into walls beneath walls.

DAVID ROKEAH  
Translated from the Hebrew by David Rokeah and Alan Brownjohn.

Zweig thinks, do not really believe the religion in any form which the Orthodox would find acceptable.

Israel is a society built upon American-Jewish capital, but the American Jews, and the British Jews, have made practically no contribution to Israel's immigration. Jews who can live a tolerable life in their old homes support the Israeli cause but are not willing to go to live there. The population of Israel has been built up out of refugees from Germany and eastern Europe and from Asia and Africa. The Jews from eastern Europe are now for the most part of the second generation. Sabras, born in Israel. These eastern Europeans are still the rulers of the country, but the Africans and Asians are fast outstripping them both through immigration and greater fecundity.

and, if allowed, become less of a military one; however, the Arab threat compels it to remain a society of the sword. Yet Israel's only raison d'être is that it is a society of the harp—the land of a people of a faith and an ideal. It is the tragedy of events that, even when the use of violence is inevitable and necessary, it yet destroys by its nature the quality of gentleness. "There is of course great value in Israel being a strong



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## Life and times of a Grub Street beaver

DOCTOR HAMILTON: *A Silhouette of William Combe*. 340pp. Chatto and Windus. £3 3s.

Fifty years before his death in 1854, Combe, as he was known to his later acquaintances, was the most prolific and best of the "Grub Street" writers. He wrote entirely anonymously and can be described, harshly and justly, as a back-writer and ghost. There remains something mysterious and ghostly about him altogether, but his achievement, though high value for the sake of the second-rate, was substantial. Equal one they make a great deal of his long career as prose of a very different character, journalist, satirist, of the Founding Father, and, in the case of his most sometimes be heard. *The Town of Doctor Combe*.

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ground and, we are told, "the wrong accent", Elton fostered his taste for amateur scholarship and literary allusion, and inspired him to sustain, even in face of the tipstaff, his perpetual pose of a gentlemanly dilettante: a claim half true, half false, as so often with Combe. In his youth he lived like a prince while the ladies lasted. Never wholly recovering from that experience, Combe continued to live, and died, beyond his means. In matrimony he was unfortunate. He married the cast-off mistress of Lord Beauchamp (from financial motives, perhaps, but not entirely without affection). When his wife became insane, the need to support her in an asylum was a principal cause of his continual financial embarrassment.

What one must admire about Combe is his extraordinary resilience and industry. Once it had fully dawned on him that he had to earn a living by his pen, he never stopped producing books and pamphlets on the most varied subjects: among them many travels, histories and topographies; commissioned works on Oxford, Cambridge, and the public schools; accounts of Patagonia, Mauritius and Madeira; the notorious pastiches of the Sterne letters; vental political pamphlets; invective memoirs of royalty and courtiers, written in inflated language and full of dashes to a deplorable convention that lasted at least until 1880, when Sonnenschein and Allen were still to be found purveying fantastic "love-letters" of William IV.

The supply of letterpress for topographical engravings eventually became a main stand-by, and involved Combe in research that approximated to genuine scholarship of a minor kind. But if Combe is to be remembered as a writer, it is for his verse satires: *The Diabolical*, for example, or the bad-rhymed but amusing lines of *Doctor Syntax*, which hit at Gilpin's cult of the picturesque.

The Doctor might not have survived without Rowlandson's aquatints, eight of which are agreeably reproduced in colour in this book; but there are traits of character in the worthy cleric that anticipate "The Vicar" of a better poet and more respectable Floniam, W. M. Praed.

Finally, Combe appears as a valued assistant of the John Walters, I and II, in the publishing office of the Logographic Press and during the early years of *The Times*. Henry Crabb Robinson was much impressed by this "remarkably old gentleman" with the "stately figure and handsome face", when he first met him in 1807. Combe had known so many famous people that his anecdotes appealed particularly to the diarist; it was disappointing that he had to put away his notebook and pencil, on discovering that Combe's

conversation was full of "lies of ostentation and vanity". The claim made on the jacket of Professor Hamilton's book, that Combe was not in prison for debt, requires annotation. *The Times* in those early years of the nineteenth century was painfully engaged in working out its own salvation; there was no fully responsible editor in the modern sense, until the appointment of Thomas Barnes in 1817. From 1803 onwards, John Walter II was the overall manager and supervisor—a man of high principle (the opposite of his father) who slowly established the paper's independence and

freed it from bribe and subsidy. The degree of editorial control he exercised varied according to his business preoccupations, but was considerable during the years 1803-08, when Combe might be best described as his "acting editor". For obvious reasons, it appears unlikely that Combe ever received from young Walter the explicit permission—accorded to honest Crabb Robinson for a brief period in 1808-09—to "be known expressly as the Editor".

Combe was one of those exciting old gentlemen who win the awe of affection of younger acquaintances by reason of their manifest distinction of appearance, their wit and wisdom, and their undeniable talents

—which are all the more attractive for being unusual and controversial. Searching this splendidly produced volume for likenesses of Combe, we find two profiles: a black-and-white silhouette, and a head-and-shoulders drawing by George Dance. At least one contemporary portrait is known to have disappeared: a pity, for the whole figure would have been important in Combe's case. For a tentative impression of the genre, one of James Gurney's portraits of another Bohemian who was also a bit of an "old actor", the perpetually hard-up painter Jimmy Pryde, might be inter-leaved; though the latter preferred to drink something stronger than water.

made excellent use of all the material he had been gathering over the years. However, the Chapman material is necessarily less fully treated in the biography than in the lively book under review, and any reader who missed it in 1940 should read it now. In his preface to the second edition, Professor Haight says that, in addition to information about George Eliot given by the Chapman episode, "his relations with the many other ladies who figure in the story provide an astonishing insight into the reality underlying the conventional surface of Victorian society". Certainly they demonstrate that in the orbit of John Chapman, doctor of medicine and editor of *The Westminster Review*, there were going on by which Queen Victoria might have declared herself "not amused".

Chapman emerges as a "lady-killer" who believed in free love. George Eliot (then Marian Evans, translator and writer, but not yet of fiction) was much attracted by him, as were many other young women,

including Barbara Leigh-Smith Slater, Mme. Bodichon. There is, however, no evidence that Marian contributed to his many marital infidelities, only that she aroused the jealousy both of his wife and of his mistress, who lived with him in the same house in which she herself was temporarily a lodger. In a comparable way some years earlier, when she was helping Brabant with his work, Marian had, unaware, aroused the jealousy of his wife. In her portraits she appears almost ugly, but there is evidence throughout her life of a powerful and unconscious personal magnetism.

Professor Haight has made few changes in his text, but he has scrupulously revised the notes so that references are now to the present whereabouts of manuscript material, or to *The George Eliot Letters*. He also adds to the notes any relevant information acquired since 1940. At the close of the volume he includes two informative notes about Chapman by Mr. Sydney Race. These are followed by a number of short appendices containing new information of various kinds.

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## George Eliot and the lady-killer

GEOFFREY S. HAIGHT: *George Eliot and John Chapman*. 286pp. Archon Books. £3 7s.

This is a second edition of a book first published in 1940 by the Yale University Press. It added a new vitality to our image of the Great Victorian novelist. Until then *George Eliot's Life as related in her Letters and Journals* by W. H. Cross was the fullest and most reliable biography. But when, in 1885, her devoted widower published his three volumes, he deliberately blurred or omitted whatever he thought might damage her image; the name of Chapman is rarely mentioned, yet between 1851 and 1854 he played a significant part in her life. Since 1940 Professor Haight has continued to add to our knowledge and understanding of George Eliot's life and personality. In 1956 he completed his seven-volume edition of *The George Eliot Letters* and in 1968 he published his one-volume biography, in which he

made excellent use of all the material he had been gathering over the years. However, the Chapman material is necessarily less fully treated in the biography than in the lively book under review, and any reader who missed it in 1940 should read it now. In his preface to the second edition, Professor Haight says that, in addition to information about George Eliot given by the Chapman episode, "his relations with the many other ladies who figure in the story provide an astonishing insight into the reality underlying the conventional surface of Victorian society". Certainly they demonstrate that in the orbit of John Chapman, doctor of medicine and editor of *The Westminster Review*, there were going on by which Queen Victoria might have declared herself "not amused".

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